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FOR THE TEACHER STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER

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VOL. XXIX. No. 1

WHAT MUSIC OWES TO ITALY

It is with a deep feeling of reverence that we commence these paragraphs upon the marvelous benefactions of the astonishing little peninsula which, jutting down into the Mediterranean Sea and continually making us aware of its existence by earth-

at the same time always re main in the memory of man as the birthplace of the most peaceful and beautiful of the arts. How very new we are and how very ancient is Italy. A thousand years before the great Italian, Columbus, discovered our country music schools were founded in Rome. From that time to the day of Verdi, Puccini, Leoncavallo, Mascagni, Bossi, Perosi and Sgambati the history of music has been so closely related to the history of Italy that they are inseparable. To whom must we be grateful for the earliest evolution of the opera, the oratorio, the sonata, the violin, the piano, the organ and, in fact, the better

part of musical notation itself? It is true there has been no Italian Beethoven, no Italian Chopin, no Italian Liszt, no Italian Strauss; but what of that? The world of music is limitless. The nationality of the composer, as well as all the racial traits that have marked his people for centuries, must always become evident in his music. The Latin love for sensuous melody, the mystery and pomp of the church, the deep and sincere religious fervor, the reverence of the classical, the exhileration of the drama and the opera, the superof the Italians. More than this they have overcome their racial conservatism in later years and have awakened to the stimulating influences of other lands. When the gigantic Wagner shook musical Europe to its foundations the Italians were among the first to be converted to his revolutionary beliefs. Giuseppe Verdi, born in the same year as Wagner, was so deeply moved by Wagner's ideas that when careers as a composer, marked by two distinct epochs, he produced Aida, Falstaff and Otello, the

latter probably the greatest of Italian operas So great has been the influence of Italy that it would require a library of no mean dimensions barely to encompass the subject. Although in the fast century Italian music has been principally operatic music, it has been operatic music of a kind that does not in all cases demand the equipment of the theatre for its appreciation. The teacher who would cultivate a love for charming melody in his pupils can find no better method than the use of piano tran scriptions of some of the Italian operas. True, a diet of this kind altogether would not be wise, but occasionally it is highly profitable to listen to the simple but exquisite tunes of the Italian opera writers. The modern sound-reproducing machine is also of immense help to the teacher who realizes that in this way the wonders of Italian opera can be brought into the studio.

This "Italian Issue of THE ETUDE is repre of a large variety of opinion by writers of different na-tionalities. We have tried, above all things, to be fair and to give full justice to the music of Italy.

A THOUGHT FOR THE NEW YEAR

THERE are few more beautiful things in print than the following quotation from an essay by James Anthony Froude, the eminent English historian and former Professor of History at Cam-bridge University. It is beautiful because it is a fact, fact gleaned from the lifelong observation of a trained

truth-seeker who was acquainted with the history of all nations of all times. In looking for a "New Year's" thought to present to our readers we can think of nothing better than this:

"One lesson, and one lesson only, history may be said to teach us with distinctness, and that is the world is built somehow on a moral foundation; that in the long run it is well with the good; that in the long run it is ill with the wicked."

This is not preaching, empty philosophy, poetry or myth. It is a truth, a truth as everlasting as the seas-a truth as glorious as the limitless universe. We as musicians sometimes see those who are ap-parently unworthy succeed. Some loud-mouthed charlatan establishes himself in a locality, and by his very blatancy and unfair methods temporarily been working for years to build up by square and honest methods. It is comforting to know that in the end the tricketer must come to taste the dreas of bitter defeat. In this day, when pessimism is abroad, it is fine to come to a realization of this splendid truth, "In the long run it is well with the good: in the long run it is ill with the wicked." It gives us new hope. It enhances the reward of those who desire to live nobly and helpfully. If this is the "one lesson" of history it is the greatest lesson in the world

NOBILITY OF EDUCATION

THIS is the time of the year to awaken students to the importance of their work. The teacher who permits her little workers to get into a kind of educational rut without inspiration that Illumines. interest that invigorates, or the spirit that entertains, is doing them a great injustice.

It is so, so easy to follow some plan of work that has been used for years-to let the pupils go comfortably through some pre-scribed system without ever considering their individual needs. But, this is not teaching in its highest sense. The teacher who is not strongly imbued with the missionary spirit, the spirit of self-sacrifice, the deep love for the glorious work of education, is not a teacher. The great men of all time have always been the great teachers. The great teachers are the greatest benefactors. Wendell Phillips knew this and expressed it thus: "Education is the only interest worthy of the deep controlling anxiety of the thoughtful man." Every lesson should be a problem worthy of your deepest thought and concentrated energy. Start today, in this fine New Year season, and resolve that before another year passes you will be a better, that is, a nobler, teacher.

FEW WORDS ABOUT EMBELLISH-MENTS

GLANCE at some of the following lines and try to find out the meaning. Count the number of words you do not understand and then estimate the number you do know, but see very rarely:

MENTS

see very rarely:

"A strongere than 1

"A strongere than 1

"And anon be string to the strongere than 1

"And anon be string to the strongere than 2

"And anon be string to the strongere than 2

"And the variety of the strongere than 2

"And the variety open than 2

"And the variety open than 3

"And the variety of the strongere than 3

"And the variety open than 3

"And the variety open than 3

"And the variety of the strongere than 3

"And the variety of the strongere than 3

"And anon to the strongere than 3

"A strongere than 1

"A

Unless you have had some previous experience in reading old English, it is probable that the meaning of most of the quotations given is still obscure to you. Yet this is, nevertheless, the English language, and you are, of course, supposed to be familiar with it. But it is the English found in one of the first translations of the Bible (1382), and our language, like every living tongue, is fluid, and through the many centuries it has passed down so large a number of different channels, and the English of to-day is so different from the English of de Bury, Wyclif, Chaucer and Sir Thomas Mallory that the olden English seems almost a foreign tongue.

A condition analogous to this exists in music, and the subject of ornamentation and embellishment causes much trouble to students. It is as difficult to understand and apply some old-fashioned embellishments as it is to comprehend obsolete words. A great deal may be learned from the careful study of such books as Louis Arthur Russell's "The Embellishments of Music." or E. Dannreuther's "Musical Orna-mentation." But you will never master the subject mentation. But you will never master the surject of embellishments by means of books alone. There are so many different positions and forms in which embellishments are used that, in order to give an interpretation the writer intended, you must pass hour after hour in company with Bach, Händel, Couperin, Rameau, Scarlatti and others.

In the best editions you will find careful marginal notes, which should be carefully observed, since some editors have spent days and weeks determining upon the correct interpretation of an embellishment. It is tion" why a mordent in one position is played in a somewhat different manner from the mordent appearing in another position. Perhaps we may reach that Utopian day when the composer's meaning will not be represented by symbols, but in clear, plain type, in a manner similar to that in which the cryptic English of our early writers is put into the form of our modern tongue, so that we who read and run can get the thought without the employment of encyclopedias.

Some of the best modern editions represent the complete abandonment of symbols and the insertion of the notes indicating the proper execution right in the place where they should appear. There is no reason why this should not be done in almost all cases, since the signs themselves were simply a means employed by the composer to save space and time. In the day when the musician was so accomplished that he could translate the figures under a line of bass notes (thorough bass figuration) into an accompaniment, signs might have been sufficient

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SHORT BIOGRAPHICAL NOTES UPON ITALIAN MUSICIANS

mellion (Bullibern nur), Vincenzo. Opera composer.

Beno (Boh-ee'-toh), Arrigo, Born at Padua, 1842, let of Verdi's Otello and Falstaff. Highly esteemed 1669; died about 1750. At one time

Breseia, 1861. Famous organist

Buonamici (Boo-oh-nah-mec'-chee), Giuseppe. Flor-Irusoni (Boo-zohn'-ee), Feruccio. Florence, 1866. anscription of Bach's 48 preludes and fugues for

(Cahl-dah'-rah), Antonio. Venice, 1670; died Giordano (Zhec-or-dah'-noh), Giuseppe. Naples, 1774;

(Calm-pah-nah'-ree), Lcandro. Born

Lawrence (Cub-riss'-ec-mec), Giacomo, Born near

pace dard Paris, 1849. Noted for her great vocal

walt valivable yee). Francesco. Born Crema about our died Venice, 1676. Famous composer the "new school" and distinguished pupil of

neantoni (Keh-roo-bec'-nec), Maria Luigi. Flor-1760, and died Paris, 1842. Famous com-

Classica | Kleh-men'-tec), Muzio, Born Rome, 1752;

Fram (Kr. (ah), Sir Michael, Born Naples, 1808,

Apari (An-mah-1900 A celebrated family of violin Donizetti (Doh-nec-tset'-tec), Gactano, Born Bergamo, 1707; died 1848. Celebrated operatie composer (See Gallery)

Errani (Air-rah'-nec), Achille. Born about 1823 (?); died New York, 1897. Famous tenor; teacher of Minnie Hauk and other singers.

Faccio (Fah'-tchec-o), Franco. Verona, 1841; died Conductor, composer and co-worker with

Farinelli (Far-ec-nel'-lee), (Real name, Carlo Broschi.) Naples, 1705; died Bologna, 1782. One of the most famous of the Italian male voice Fenaroli (Feh-nah-roh'-lec), Fedelc. 1730-1818. Cel-

ebrated composer and teacher of Cimarosa, Zingarelli, Mercadante and others. Florimo (Floh-ree'-moh), Francesco. Calabria, 1800;

died Naples, 1888. Musical historian and comlandel's rival in London as composer and im- Frescobaldi (Frehs-co-bahl'-dec), Giralomo, Ferrara, 1583; died 1644. One of the most famous of Italian

organists and composers. Organist of St. Peter's, Rome, from 1608 to his death Gabrielli (Gah-bree-cll'-ee), Giovanni. Venice, 1557-1612 (13). Organist of St. Mark's, Venice; chief composer of Venetian School.

Galilei (Gah-lee-lch'-ce), Vincenzo. Florence, about 1533-1600. One of the founders of the "new school" and associate of Peri (q. v.).

Gasparo da Salo (Gahs-pah'-ro dah Sah-loh). (Also known as Bertolotti.) Born Salo about 1642, and died 1609. Famous as a maker of viols, viole de

Venue, 1857. Noted contemporary violinist and Guarnerins (Gwahr-nair'-eus), Guarneri, A celebrated

family of violin makers in Cremona, of whom the most famous was Giuseppe Antonio Stradivarius.

Jomelli (Yoli-mel'-lee), Nicola, Born Aversa, near

Naples, 1714: died 1774. Famous composer of opera and of Church music. Maestro of St. Peter's, Rome, 1749-54. Capellmeister to Duke of Wurtemburg,

Lamperti (Lahm-pair'-tee), Francesco. Savona, 1813; dien (Cah vah-ke-air'ee). Emilio del, Roman died 1802. Noted teacher of singing.

dien unit (Cah vah-ke-air'ee). Emilio del, Roman died 1802. Noted teacher of singing.

Leoncavallo (Lay-on-ka-vahl'-yo), Ruggiero. Born

Naples, 1858. Renowned composer. (See Gallery.) Mancinelli (Mahn-chee-nell'-ec), Luigi. Orvieto, Papal States, 1848. Famous conductor of opera. Marchesi de Castrone (Kahs-troh'-neh), Salvatore,

Palermo, 1822; died 1908. Famous baritone and singing teacher. Husband of Matthilde Marchesi. Mario (Mah-rec'-oh), Giuseppe. Born Cagliari, 1810;

died 1883. Famous operatic tenor. 700, and died Faris, 1842. Fallous com-ort, theorist and director of the Paris Con-landing. One of the greatest of musicians. zart and Gretry among his pupils.

1749; died Venice, 1801. Famous operatie Martucci (Mar-tootch-ee), Giuseppc. Capua, 1856; died 1909. Famous teacher and head of Bologna

Mascagni (Mahs-kahn'-yee), Pietro. Born Leghorn, 1863. Famous composer of Cavalleria Rusticana. Mercadant (Mer-ka-dahn'-tee), Francesco S. R. Born Altamura, 1795: died Naples, 1870. Famous oper-

Merulo (Mch-roo'-loh (or Merlotti). Born Corregio, Venice. Recognized as "head of the Venetian

Neri (Nair'-ree), Fillipo. Born Florence, 1515; died Neri (Nair-zee), Filipo. Born Florence, 1515; died Rein (1500 p.m.), and the stabilished (Pached-zee), (Glovani, Born Cattalia, 1795). deep rein (Pached-zee), (Glovani, Born Cattalia, 1795). Rome, 1595. A priest who established "Oratory Lect-

died Pescia, 1867. Composed over 80 operas.

Permus Harmest at anee). Francesca. 1700-70. CelePaganini (Pah-gah-nee'-nee), Niccolo. Genoa, 1782; died Nice, 1840. Possessed the greatest technic on the violin ever known, and had great mn One of the most remerkable personaling

Paisiello (Pah-ee-see-el'-15lo), Govanni, Postalia 2 arsiello (Pan-ee see 1741; died Naples, 1816. Wrote a un and was very famous in lis day and w favorite of Napoleon Bonaparte.

Pergolesi (Pair-go-lay'-zee) Giovania l tr Iesi, Papal States, 1710; d'ed Pozzu li. Or

Peri (Pair'-ee), Jacopo. A Florentine n lema about 1860; died at Florence about 1633. C m of "the first opera." He was one of a distinguishand of intellectual folk who gathered at the Greek declamation. This resulted in the found of the "new school."

Perosi (Peh-ro'-zec), Don Lorenzo. Born T n 1872. A contemporary priest-composer whose sa cred compositions have attracted considerable alter

Piecinni (Pitch-een'-nce), Nicola, Born Bari, 1728died 1800. A celebrated composer of opera, at oce time Gluck's chief rival.

Pinsuti (Pin-soo'-tec), Ciro. Born Sinalunga, Florence. Pupil of Rossini, and famous as composer of songs and part-songs. 1829-88.

Ponchielli (Pohn-kee-yell'-ee), Amilcare. Born near Cremona, 1834; died Milan, 1886. Regarded by to Italians as the greatest composer of opera after

Porpora (Por-por'-ah), Niccola Antonio, Born Naple-1686; died 1766 (or 7). Famous teacher of singing, and composer of many works.

Puccini (Poostschee'snee) Giacomo Born Lucca 1828 Famous contemporary composer. His "Madame Butterfly" and other works are among the most popular operas of the day. Unquestionably the best of the younger school of Italian compose

Raimondi (Rah-ce-mohn'-dee), Pietro. Rome, 1789-1853. Famous master of counterpoint and writer of opera. He once wrote a fugue in (14 parts for 15) Ricordi (Ree-kor'-dee), Giovanni, Violinist, M.

1785-1853. Founded the famous publishing horse. Rossini (Ros-see'-nee), Gioacchino Antonto, Bora melodists who ever lived, William Teil and his Stabat Mater are, perhaps, the best known of he works. Undoubtedly one of the greatest composers

Saechini (Sah-kee'-nee), Antonio M. G. Born near Naples, 1734; died Paris, 1786. Famous composer di

Salieri (Sah-lee-air'-ec), Antonio. Famous opera com-poser, born Legnano, Verona; died Vienna, 1825. Schubert was one of his pupils.

Sarti (Sar'-tee), Giuseppe. Famous director, bott Faenza, 1729; died Berlin, 1802. Composer of many operas. Cherubini was a pupil of his.

Searlatti (Scahr-laht'-tec), Alessandro. Born Trapani, Sicily, 1659; died Naples, 1725. Famous composer of opera, founder of the "Neapolitan School," and a great teacher and director. He introduced Accompanied Recitative.

Scarlatti, Domenico, Son of Alessandro. Born Naples, 1683 (5?): died 1757. Is regarded as the founder of modern pianoforte technic, and was selected to compete with Handel. On the organ Sca latti came second, but on the harpsichord he equaled his great opponent.

Sgambati (Sgahm-bah'-tcc), Giovanni, Born Rome, 1843. Pupil of Liszt, and famous contemporary pianoforte, virtuoso and composer. One of the best living musicians.

Spontini (Spohn-tee'-nec), Gasparo L. P. Born Majolati, Ancona, 1774: died 1851. Famous composer of opera. Ardent admirer of Mozart.

Stradivarius (Strah-dee-var'-ree-us), Antonio. Cro mona, about 1649-1737. The most famous of all violin makers. Tartini (Tar-tec'-nee), Giuseppe. Born Pirano, 1692; died Padua, 1770. Great violinist and composer of

many works for the instrument, including the fa-mous Trille du Diable. Verdi (Vair'-dee), F. Giuseppe F. (See Gallery of Celebrated Musicians in this issue.)

Viotti (Vee-ot'-tec), Giovanni Batista. Born Fontaneto da Po, 1753; died 1824. Famous violinist, composer and impresario. His violin compositions are

THE ETUDE



[Although this issue is devoted to the subject of "Italian Musle" we are publishing this notable article by M. tastnough this usue is devoted to the subject of "tiolium minute ne die protesting this notatie of m. sexkowski because it was announced to appear in this issue. A biography of M. Moszkowski appeared in The ETUDE for last February.]

MUSIC IN PARIS.

I HAVE often wondered why it was that in Europe, as well as in America, so little is known of the musical life of Paris and why such erroneous ideas prevail of its character and artistic signification. Though it is no longer as it was in the time of Cherubini, Berlioz, Meyerbeer, Rossini, Auber, Chopin, Liszt, etc., the supreme center of all musical interest, of all the cities in the world it contains the greatest amount of musical talent. The principal reason of this ignorance is probably the poorly organized system of publicity in the matter of giving concerts. It is in truth difficult to gain information about concerts that are to occur. Only those by large orchestral and choral bodies are advertised in the newspapers, and the critics seldom notice any musical occasion on a small scale. The only way to find out what concerts are to take place is to study the advertising pillars, the show windows of musical establishments and the entrances of concert halls. This naturally presupposes a certain familiarity with the city, no little spare time and a great deal of interest in music, in all of which visitors are often lacking. Another difficulty is the generally far too high prices of admission. In what other city in the world is one obliged to pay 20 francs (about four dollars) for a ticket to a recital which is not given by a celebrity of the first rank? Only the friends and acquaintances of the concert-giver burden themselves to do so, and these only when they feel under obligations to him. Free tickets, however, are distributed here with the greatest prodigality, but it is generally the Parisians who profit by them; hence strangers for the most part hear much less music in Paris than in Berlin, Vienna

or London, where it can be heard for less money. In Berlin, for instance, one can secure a comfortable seat for the Philharmonic Orchestra for 75 pfennigs (about twenty cents), and this may be done three times a week. In Paris such an enjoyment costs 5 francs (about \$1.00), and the seat is much poorer. Then another great inconvenience confronts the concert-goer: practically all the important orchestral concerts are given on Sunday afternoon, and, since it is not possible to be in three or four places at one time, he must often deny himself some

very interesting performances. All these drawbacks may, of course, be criticised, and with reason; they should not, however, give Berlin or Vienna as a musical center, for in this respect one should not judge only from the standpoint of the organization of musical life. To be just toward Paris we must consider the astonishing number of prominent musicians whom it shelters, and one who is familiar with artistic circles there will be able to reckon many more who are yet without general recognition on account of their works not having been brought before the public. Since France is "centralized" in music, as in so many other things, the French composer must go to Paris if he wishes to make himself known through works of a large style. But this, on account of the immense productivity, is a matter of time; it often happens that even highly talented composers are forced to struggle for years-to bring out a grand opera, for instance. As to this Lalo could a tale unfold; he was obliged to wait twenty years before his Roi d'Ys was produced.

THE CONSERVATORY.

If Paris, as I have already said, surpasses all other cities of Europe in the sum of musical talent, it deserves to take first place for still another reason: in her Conservatoire Nationale de Musique et de



LATEST PORTRAIT OF MORITZ MOSZKOWSKI,

Déclamation she possesses an institution with which no conservatory in the world may be compared. All that other conservatories have thus far accomplished seems slight in comparison with the results obtained by the one in Paris. This is represented in the musical world by a truly imposing list of celebrities who have emerged from her sheltering care. Let us recall some of them to memory:

Composers:-Alkan, Bazin, Berlioz, J. E. A. Bernard, Bizet, Bruneau, G. Charpentier, Debussy, Delibes, d'Indy, Théo. Dubois, Bourgault-Ducoudray, P. Dukas, Duvernoy, Enesco (also a distinguished violinist), Erlanger, César Franck, Galeotti (also a fine pianist), Gédalge (perhaps the greatest living teacher of counterpoint), Gounod, Guiraud, Halévy, Hérold, the brothers Hillemacher, Lacombe, Fernand Leborne, Lecocq, Lenepveu, X. Leroux, Lefebyre, Maillard, Massé, Massenet, Metra, Missa, Paladilhe, Pessard, Pierné, Rabaud, Ravel, Guy Ropartz, Saint-Saens, Salvayre, Savard (a noted theoretician). Serpette. Stojowski, Ambroise Thomas, Thomé, André Wormser.

Pianists:-Cortot, Diémer, Tissot (also a distinguished organist), Henri Herz, Kalkbrenner, Clo-tilde Kleeberg, Le Couppey (a celebrated teacher), Berthe Marx-Goldschmidt, G. Mathias (a wellknown teacher), Marmontel and I. Philipp (ditto). Planté, Prudent, Pugno, Risler, Caroline Montigny-Remaury (now Madame de Serres), Germaine Schnitzer, Marie Trautmann (now Madame Jaell),

Ricardo Viñes, Joseph Wieniawski, Wurmser, Zimmerman (in his time a great teacher).

Violinists:—Alard, Artôt, Capet, Dancla (author of the celebrated violin school), Flesch, Geloso, Hayot, Kreisler, Isidor Lotto, Marsick (founder of the Society of Beethoven's last Quartets), Mazas (composer of the well-known violin school), Nadaud, Ondricek, Sarasate, Secchiari, Jacques Thibaud, Tirmin Touche, Teresina Tua, Henri Wieniawski.

Violoncellists:-Delsart, Franchomme (with whom Chopin collaborated in composing for the piano and violoncello), J. F. Hekking, Jacquard, Salmon, Mademoiselle Caponsacchi.

Organists:-Lefébure Wély, Tournemire, Silas and a number of others previously mentioned as composers or pianists.

Harpists:-Bochsa, Godefroid, Salzedo,

Directors:-Chevillard, Colonne, Deldevez, Garcin, Habeneck (founder of the Conservatory concerts), Lamoureux, Luigini, Marty. Further may be mentioned Gilles (oboc) and Gaubert (flute), two virtuosi of European fame; also the musical littérateur, François Joseph Fétis.

Singers:-Capoul, Escalais, Fauré, Maurel, Melchisédec, Roger, Talazae, Taskin, among the men; women: Caron, Carvalho, Brunet-Lafleur, Bilbaut-Vauchelet, Boidin-Puisais, Hatto, Cesbron.

Actors:--Men: Coquelin (aîné), Coquelin (cadet) Delaunay, Feraudy, Galipaux, Got, Guitry, Le Bargy, Leloir, Mounet-Sully, Truffier; women: Bartet, Sarah Bernhardt, Brandès, Brohan, Reichenberg, Réjane

ITS HISTORY.

It is hardly necessary to say that such an array of distinguished artists could be formed in even the most excellent institution only during a long series of years. Here also the Paris Conservatory has a great advantage over all others. If we go back to ts very first beginnings it has been in existence a hundred and twenty-five years. In 1784 Louis XVI founded an Ecole Royale de Chant (Royal School of Singing), at the head of which stood Gossec, a very eelebrated composer of his time. Among the teachers under him we find a still more highly honored artist, viz., Piccini, who was in charge of the first class in singing. The chief aim of this school was to educate composers, singers, players of the clavecin and violin. Two years later another school for the training of actors was established, but it lasted less than four years, while the Ecole de Chan? continued in existence until 1795.

The real beginning of the present Conservatory, however, must be placed in the year 1789, when, under the direction of Bernard Sarrette, the Ecole gratuite de Musique de la Garde Nationale (Free School of Music for the National Guard) was founded. This at first had only the object of reorganizing the music of the army, but in 1795, under the name of Conservatoire de Musique, it was made an institution embracing all branches of music.
During the years that followed it suffered much from adverse conditions; on the one hand it was subjected to violent opposition; on the other it was severely cramped by the poverty of the Government, which gradually led to a restriction of its activities. With the First Empire, however, it entered upon a brighter era. During the first decade of the reign of Napoleon I the list of its teaching personnel contained the names of the most re-nowned musicians of France. In composition we find those of Cherubini, Gossec and Méhul; Baillot taught the violin and Boieldieu at first the piano later composition. This brilliant epoch lasted until the overthrow of Napoleon cast a shadow over its xistence, which for a time was seriously threatened Under Louis XVIII it was obliged to confine itself to the training of singers and musicians for the Royal Opéra. The director was the Marquis de Larouzière, who had up to that time served as the royal master of horse!

In 1822 the Conservatory at last made a definite advance; Cherubini was appointed director, and continued in office until 1842, when he was succeeded by Auber. As an important innovation occurring during Cherubini's administration it must be mentioned that since 1841 pupils of foreign nationalities have been admitted, though at first only in exceptional cases. Auber was followed, in 1871, by Ambroise Thomas, who gave way, in 1896, to Théodore Dubois. Since the resignation of Dubois, in 1005, the Conservatory has been directed by Gabriel Fauré. The director is assisted by a Conseil subérieur d'enseignement, a committee composed of the Govwhom he discusses all questions concerning the management of the institution. Only a few of its

M. Mozkowsk.

MORITZ MOSZKOWSKI ON HIMSELF.

REPLYING to the request of Mr. Ernst Perabo, of California, for his autobiography, the famous panist, teacher and composer, Moritz Moszkowski,

"I took my first step before the public in my carliest youth, following my birth, which occurred August 23, 1854, in Breslau. I selected this warm month for the event in hopes of a tornado, which always plays so prominent a part in the biography of great men. This desired tempest, in consequence f favorable weather, did not occur, while it accompanied the birth of hundreds of men of much less

"Embittered by this injustice, I determined to avenge myself on the world by playing the piano, which I continued in Dresden and Berlin, as Kullak's pupil. In spite of the theoretical instruction of Kiel and Wuerst, a lively desire to compose was early aroused in me. I perpetrated, in time. an overture, a piano concerto, two symphonies, piano and violin pieces, songs, etc.; in short, I have twenty works in print. I should be happy to send you my piano oncerto but for two reasons: first, it is worthless; second, it is most convenient (the score being four hundred pages long) for making my piano stool higher when I am engaged in studying better works. My prominence as a pianist is known to you. I have concertized in France and Germany, where they are at work day and night (by electric light) rirgins clothed in white.

Besides these exclusive acquirements I can play billiards, dominoes and violin, can ride, imitate cauary birds and relate jokes in Saxon dialect. Am a very tidy, amiable man, and your devoted friend

"MORITZ MOSZKOWSKI."

CHILDREN OF UNMUSICAL PARENTS.

BY A. C. KELLER.

THE children of unmusical parents offer perplexing soblems for all teachers. In some cases the parents he talent-that wonderful "soul for music"-and sonsequently all that was spent upon their own not realize that the intellectual training in the ome very deficient part of their mental apparatus. They do not comprehend the great facts that music broadens the powers of comprehension and quickens the powers of perception; that people without a talent for music are often those who do not possess these powers to a high degree. Consequently such tirely upon books for technical instruction, In some cases parents may have had talent but have never had the opportunity to have this talent developed. Such parents are often extremely sympathetic in their desire to help the teacher, and they seem to have an innate appreciation of the teacher's missed and are ambitious in the desire to have their children secure all of the advantages which have been denied themselves. It is much easier for the teacher to deal with the untrained musical parent

Mme. Teresa Carreño on "Individuality in Playing"

(Part II of an interview secured expressly for THE ETUDE.)

DEVELOPING INDIVIDUALITY THROUGH POETRY,

If the teacher discovers a pupil with apparent musical talent, but whose nature has not been developed to appreciate the beautiful and romantic in this wonderful world of ours, he will find it quite impossible to alter the pupil's individuality in this respect by work at the keyboard alone. The mundane, prosaic individual who believes that the sole aim of musical study is the acquisition of technic, or the magic of digital speed, must be brought to realize that this is a fault of individuality which will mar his entire career unless it is intelligently corrected. Years and years spent in practice will not make either a musician or a virtuoso out of one who can conceive of nothing more than how many times he can play a series of notes within the beats of the metronome, beating 208 times a minute. Speed does not constitute virtuosity, nor does the ability to unravel the somewhat intricate keyboard puzzles of Bach and Brahms make in itself fine piano playing. The mind of the artist must be cultured; in fact, quite as cultured as that of the composer who conceived the music. Culture comes from the observation of many things: Nature, architecture, science, machinery, sculpture, history, men and women, and poetry. I advise aspiring music students to read a great deal of poetry.

I find great inspiration in Shakespeare, inspiration which I know is communicated to my interpretations of musical masterpieces at my concerts. Who can remain unmoved by the mystery and psy-chology of "Hamlet." the keen suffering and misery of "King Lear," the bitter hate and revenge of "Othello," the sweet devotion of "Romeo and Juliet," the majesty of "Richard III," and the fairy beauty of "A Midsummer Night's Dream?" In this wonderful kaleidoscope of all the human passions one can find a world of inspiration. I am also intensely fond of Goethe, Heine and Alfred de Musset. It gives me pleasure to compare them to the great masters of music. Shakespeare I compare to Brahms, Goethe to Bach and Beethoven, and Heine Shakespeare I compare to and Musset to Chopin and Liszt.

CULTIVATING VIVACITY AND BRILLIANCY.

Vivacity and brilliancy in playing are largely matters of temperament and a fluent technic. I owe a great deal in this respect to Gottschalk. When he came back to America fresh from the hands of the inimitable Chopin, he took the most minute pains to cultivate this characteristic in my playing. Chopin's own playing was marked by delicacy and an intensity that was apart from the bravura playing of most of the artists of his time. Gottschalk was a keen observer, and he did everything possible to impart this style to me. I have used the studies of Czerny, Liszt, Henselt and Clementi to develop rilliancy with pupils. It should be remembered that the root of all brilliant playing lies in one thing-accuracy. Without accuracy any attempt at brilliancy must result in mussiness. It is impossible study of music has been the means of developing to explain these things by means of books and theorics. Remember what Goethe says: "Alle theorie is grau, mein freund" (All theory is foggy or hard to comprehend). One cay say fifty times as much in twenty minutes as one can put in a book. Books are necessary, but by no means depend en-

parents are likely to regard music either as a neces-sary evil imposed by society or an uncertain branch of general education that had better not be omitted. and artists. Carelessness is so often taken for "abandon" in playing. "Abandon" is something quite different and pertains to that unconsciousness of technical effort which only comes to the artist after years of practice. To play with "abandon" and miss a few notes in this run, play a few false notes in the next, strike the wrong bass note here and there, mumble trills and overlook the correct phrasing entirely, with the idea that you are doing the same thing you have seen some great virtuos do, is simply the superlative degree of carclessness. To one whose individuality is marred by carcless-

ness let me recommend very slow playing, with the most minute attention to detail. Technically speaking, Czerny and Bach are of great value in correcting ing, Czerny and Date at the musical structure of the compositions is so clearly and openly outlined that any error is easily detected, while in Bach the structure is so close and compact that it is difficult to make an error without interrupting the movement of some other voice that will reveal the error. The main consideration, however, is personal carefulness, and it makes little difference what the study is, so long as the student himself takes great pains to see that he is right, and exactly right, before he attempts to go ahead. Most musicians, however, would say that Bach was the one great stone upon which our higher technical structure must firmly stand

Some individuals are so superficial and so "frothy" that it is difficult to conceive of their doing any thing serious or really worth while. It is very hard for the teacher to work with such a pupil, because they have not realized themselves as yet. have not looked into their lives and discerned those things which make life of most importance. Life is not all play, nor is it all sorrow. But sorrow often does much to develop the musician's character, to make him look into himself and discover his more serious purposes. This might also be accomplished by some such means of self-introspection as "Christian Science." Although I am not a "Christian Scientist," I am a great believer in its wonderful

The greatest care must be taken in developing the individualities of the superficial pupils. To give them Bach or Brahms at the outstart would be to irritate them. They must be led to a fondness for music of a deeper or more worthy character by gradual steps in that direction. In my own case was fortunate in having the advice of mature and famous musicians, and as a child was given music of a serious order only. I have always been grateful for this experience. At one of my first New York concerts I had the honor of having Theolors Thomas as first violinist, and I well remember his was in a decided contrast to the popular musical taste of the times.

THE IMPORTANCE OF STUDYING MUSICAL HISTORY

Every composer has a pronounced individuality To the experienced musician this individuality becomes so marked that he can often detect the composer's style in a composition which he has never heard. The artist studies the individuality of the composer through the study of his biography through the study of musical history in general and through the analysis of individual compositions. Every music student should be familiar with the intensely necessary and extremely valuable subject of musical history. How else can he become familiar with the personal individualities of the great composers? The more I know of Chopin, Becthoven, Scarlatti or Mendelssohn as men, and the more I know of the times in which they lived, the closer I feel to the ways in which they would have liked to have had their compositions interpreted Consider how markedly different are the individuali-ties of Wagner and Haydn, and how different the interpretations of the works of these masters

Strauss and Debussy are also very different in their methods of composition. Strauss seems to me a tremendous genius who is inventing a new musical language as he goes. Debussy does not appeal to me in the same manner. He always seems be groping for musical ideas, while with Strauss the greatness of his ideas is always evident and allcompelling.

In closing, let me say that Time, experience and work are the moulders of all individuality. Few of us close our days with the same individualities which become evident in our youth. We are either growing better or worse all the time. We rarely stand still. To the musician work is the great sculptor stan. To the musician work is the great scuiped of individuality. As you work and as you think, so will you be. No deed, no thought, no hope is too insignificant to fail to influence your nature. As through work we become better men and women. so through work do we become better musicians. Carlyle has beautifully expressed this thought in "Past and Present" thus: "The latest Gospel in this world is, 'Know thy work and do it.' Blessed is he who has found his work; let him ask no other blessedness. He has a WORK, a life purpose; he has found it and will follow it."

PERSONAL RECOLLECTIONS OF VERDI By LEANDRO CAMPANARI

Eminent Violin Virtuoso, Conductor and Teacher

From an interview secured expressly for THE ETUDE

[Enrywis Norm—Issaulro Component can bern in Yenice in Scio, on the Six of detaber. It commerced that at all earlier of a very early age, data as pronounced war has be able to at a very early age, data as pronounced war has been all earlier of the series [EDITOR'S NOTE.-Leandro Campanari was born in Venice

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VERDI'S TRIUMPH OVER BIRTH.

WHEN the lives of the composers are viewed in the deceptive perspective of centuries so many entirely erroneous ideas become associated with them that it is well for those who have known our modern masters with any degree of intimacy to preserve their opinions in print. It is with great pleasure. therefore, that I give to the readers of THE ETUDE some recollections of the eminent master whom it

was my good fortune to know personally.

In considering the life of Verdi one is first brought to the realization of the grand truth that genius must always triumph over all obstacles. Verdi's father was a farmer, or peasant, and aside from a healthy body Verdi had none of those advantages of birth which frequently assist the young man in his fight for ultimate success. This he showed in his latter years. He was broad-minded in the extreme, dignified and tactful. He had many characteristics which remind me of Tolstoi. The simplicity of his tastes and habits of life remained with him to the end. It is true that he had an elegant apartment at a hotel in Milan, but he was happier when at work on his Villa of Santa Agata. Although he possessed all these characteristics, he could not be called a highly educated man in the broadest sense of the word. His culture was more along the particular line of music. It is difficult to express this without being misunderstood, as it is very difficult to conceive of a character of the towering talent of Verdi without associating with it the details of intellectual refinement that some people very stupidly confound with real worth and ability. In every other way he showed nothing of his peasant origin, and his triumph over the obstacles

that beset his path are now a part of musical history. His breadth is shown by the wonderful manner in which he kept step with the progress of the

century. When he saw the enormous influence of Wagner and the self-evident worth of his ideas he was one of the first to recognize their potency as factors in the music of the future. Then he immediately sought to reconstruct his entire method of composition. Nothing more astonishing has oc-curred in the annals of art than the production of such operas as Otello and Falstaff by a composer



I PANDRO CAMPANARI.

who, during his entire previous lifetime, had been influenced by another and quite different style of composition. To the very end, however, he remained Verdi, and although the Wagnerian tendencies had the effect of broadening his work, they never removed or supplanted those characteristics which marked the style of the famous Italian master.

VERDI'S EARLIER YEARS.

It has been erroneously stated that Verdi was refused at the Conservatory of Milan because he did not give evidences of talent. This was not the case. As a boy he was wonderfully talented, but at the time he applied for admission to the Conservatory he had not had the technical training sufficient to enable him to pass the requisite entrance examinations. Milan's admiration for the famous composer is happily indicated by the fact that the Milan Conservatory has been renamed the Verdi Conservatory

Verdi's development could not be called slow. His first operas showed signs of pronounced genius, but in everything he studied the times and wrote accordingly. The Verdi of the Oberto, Conte di San Bonifacio, was very different from the Verdi of Falstaff. He was nothing if not tactful. He had great faith in the efficacy of opera as a means of educating the masses. In this my entire experience as a conductor has convinced me he was altogether right. I sincerely believe that the interest in music in America would be very greatly quickened if it were possible to have more operatic performances in our smaller towns in America. Musicians, alas! do not

place themselves in the positions of those to whom they expect their music to appeal. How can the tired business man whose musical training has been decidedly limited hope to appreciate a Bach fugue or a Strauss tone-poem? In the case of opera it is very different. He is attracted by the Bohemian life in La Bohéme, he is enthused by the Spanish warmth of Carmen, he is mystified by Péllèas and Mélisande or entranced by the beauty of Tristan und Isolde. Few business men have the patience to read a work on philosophy or æsthetics, or even fiction, after eight long hours of eye-strain, but they can go to the theatre and look at æsthetical and philosophical problems when interpreted through the medium of representations of life as Ibsen, Hauptmann, d'Anunzio, Molière or Shakespeare have seen it. The opera in musical education is properly the forerunner of the symphony, the sonata, the fugue. Create a taste for music by serving it first in its most palatable form and the rest will follow. From many conversations with Verdi I am convinced that he held much the same ideas, since ninety per cent. of his attention was given to the composition of operas.

VERDI'S SINGULAR PERSONAL CHARACTERISTICS.

I have said that Verdi was modest. Perhaps I should have said "retiring," for he never coveted publicity. He was even imperious at times. When was a boy of fourteen I played first violin in an orchestra at the first production of the now famous Manzoni Requiem. The performance was given under the direction of Verdi. At the end the Prefect of the city, an officer of high government importance, very courteously requested Verdi to give him the baton with which he had conducted the performance. Verdi turned to him indifferently and said; "Here, take it if you want it." Invested as I was with the continental awe for authority and position Verdi's indifference to so important an officer made a big impression upon me. Upon another occasion Verdi and the great Italian statesman Crispi ar rived at a railroad station at the same time. Verdi noted the awaiting crowd and was gratified, but when informed that those who assembled had done so partly in honor of Crispi he treated the latter with much coolness. It reminded me of the incident of Beethoven and Schiller meeting a noble personage. Schiller, with his court manners, bowed obsequiously. Beethoven, who never quite overcame the boorishness of his youthful surroundings, jammed his hat tight upon his head and walked

In Italy Verdi was regarded as little less than a god. During the war with Austria (1849-1859) the people wrote the magic letters V-E-R-D-I on the walls and the sides of public buildings in all parts of Italy. The meaning of this cabalistic sign was: Victor Emmanuel, Re d'Italia (Victor Emmanuel, King of Italy). This was partly patriotism and partly a tribute to the great musical hero of Italy.

VERDI'S OPERAS.

Of Verdi's operas much has already been said. Those of the so-called first period of his career as a composer show his latent talent in the making. Many of them deserve more frequent performance, particularly Macbet, Simon Boccanegra and Nabucco. It should be remembered that after the first performance of Nahucco the ladies of Italy, out of compliment to Verdi, wore green dresses on the following day-Verdi being in Italian "green" (verde). Of the operas of the second period Rigoletto, Il Trovatore and Traviata are probably the most melodious, but there is much of great musical worth and decided dramatic interest in Les Vespers Siciliennes, Un Ballo in Maschero, La Forza del Destino. Machet and Don Carlos. Of all the operas of this period my preference is probably Il Transfore In this opera Verdi showed his remarkable melodic fecundity to a wonderful degree. No operatic melodies have ever made a greater impression upon the general public than have those of Trovatore.

Of those of the third period Aida is the most spectacular and pretentious. Otello is the most dramatic, and Falstaff ranks with Die Meistersinger as the greatest comic opera or humorous grand opera ever written. These three operas in themselves would have made any composer immortal. That they were written by a man who was past the age when many men feel that their life work is done, and that they are indescribably above anything Verdi wrote in his prime, must always remain one of the most astonishing facts No other composer has ever produced similar works at such an age, not even the immortal Richard Wagner, who was seventy years old when he died.

VERDI'S WEAKNESS

Verdi wrote for the nost part operatic works, but he had a fondness for sacred music, and among his last compositions were an Ave Maria, Pater Noster and a Stabat Mater, The Stabat Mater was his very last composition, and it was given to me to have the hone of rehearing the music for the first time. These works have great musical value and some day will certainly be widely known.

He also made some attempts to write in other forms. Among his compositions was a string quartet. It was first given in Genoa by my quartet known as the "Campanari Quartet." Verdi was terribly nervous over the performance and kept sending Ricordi, the publisher. numerous telegrams about the manner in which it should be rendered. Finally when it was performed in Genoa he was delighted with the work and embraced me at the end. It may seem ungracious, but I am forced to state that the quartet which Verdi regarded so highly falls very far below the great string quartets of some other masters and below Verdi's greater operas in musical value. Verdi also painted pictures which he esteemed highly, but which were not of any considerable artistic significance. It seems somewhat odd that so well-balanced a man could be so mistaken as to his ability.

HOW VERDI WORKED.

Verdi invariably arose early in the morning and often worked until late at night. He was very fond of Nature and loved to work upon his farm. Natural beauties seemed to fill him with deep reverence and again great intellectual exhilaration. Often he would sit at his piano and play by the hour in search of effects. This was by no means an indication of musicianly weakness, but simply a method of musical exploration to find new tonal beauties lying in the by-paths of that wonderful thing we know as "inspiration," He would read the libretto he decided to work upon and then the musical thoughts would come to him so quickly that he could hardly write fast enough to put them down. It can only be described by the word "spontaneous." Of course the more detailed developnent, scoring, etc., took more time and attention. When he found a new musical idea he would often call in his wife in order to find how his new-horn thought would be received. Creative workers like to have audiences at their call. Molière, the French dramatist, is said to have read most of his plays to his cook.

It is a mistake to believe that Verdi had nothing to do with the composition of his librettos. I am convinced that he must have given Boito many excellent ideas, for Verdi's talent for the dramatic was very penounced. Verdi was very fond of reading Shakespeare and also the Italian author Goldoni.

As I have said, Verdi had little love for personal display and was retiring at all times. His attire was always very simple. He dressed mostly in black, more rarely in dark blue. When called before the king he assumed no special court dress. He was always very near and diskliked slovenliness. He had very few friends, and among his one or two confidences was Butter Muzio, who taught singing in New York some sears ago. Verdi was averse to hearing students sing, and always avoided such an appointment.

A BOX WITH A HISTORY,

When Verdi died he left a large box of manuscripts with the strict injunction that they were to be burned. My brother, who was one of the executors of the estate, executed this command without opening the box. What the great master desired to have destroyed now that the great master desired to have destroyed now that the great master desired to have destroyed now that the great master desired to have destroyed and the great master desired. We have conducted that Verdi's judgment was in error in the case of his spannings and his string quarter. Is it into possible that through a whim he may have deposited something in that box which would have proven as great as some of his other masterpieces? Alas It it is now long since the desired of the province of the conductive of the province of the province

VERDI'S CHARITY.

Verd's munificent gift to Italy of a home for aged musicians, to which is devoted the income from the regulates of his operas, indicates his charitable intentions. Verd'it was not ostentations in his giving. He gave quietly and judiciously when he knew of musicians were at the did consoly when he knew of musicians

young musicians by giving them money. Perhaps he remembered the trials of his own youth and felt that he young man who had to him to overcome trials had it in the state of th



MEDALLION OF ROSSINI

SOME STRIKING PEN PICTURES OF ROSSINI.

Ture prominent place in Italian music attained by Verdi was perhaps only equalled by Rossini. The composer of William Tell did a great deal towards lifting Italian opera music out of the depths of banality into which it had fallen. He saw that the music of Italy was retrogressing, while the German composers were carrying it forward to undreamt of realms. He had a great appreciation of the work of German opera composers. Some one once asked Rossini who, in his ophilon, was the greatest musician, "Pecthovern," "Oh," replied Rossini, "Mozart is not the greatest, he is the only musician in the world."

Rossini was one of the wittiest musicians that ever lived. His death did not occur till 1868 and his last great composition, the Stabat Mater, was written in During the years which elapsed after this work Rossini dwelt in Paris, and his home became the rendezvous of all the most distinguished artists and musicians in the French capital. His kindness of heart and cynical good humor are admirably illustrated is a story told of him in Crowest's book of Musicians' Wit. Among his numerous visitors there was once a poor artist who desired to have the great Italian composer listen to a rendering of the Prayer from Rossini's Mosé on the musical glasses. Not wishing to disappoint the man, Rossini consented, and, in Crowest's words, "the tray and man arrived, the glasses were set, a few buckets of water were supplied, the requisite puddles made, and the poor man turned up his coat-sleeves, wetted his fingers and began. Rossini had taken up a position on the sofa. In the middle of the forty-fifth variation a friend arrived with news of importance. He was shown in, when Rossini beckoned him to a place by him, saying in an undertone, 'I shall be only too glad to hear what news you have brought me-after this gentleman has finished washing my prayer!"

ferdi was not ostentatious in his giving. He stly and judiciously when he knew of musicians He did comparatively little to encourage take to heart. Among other things he told Mos-

cheles, who visited him in 1860, his views on the singers of the day. "I don't want to hear any more of it," he said; "they scream. All I want is a resonant, full-toned voice—not a screeching voice. I care not whether it be for speaking or singing—everything ought to sound melodious." What would be have said to Salome or Elektra!

He is often portrayed as an exceedingly lazy man but this conception of Rossini is inaccurate. He had composed thirty-seven operas when he was thirtyseven years old. He was, however, very dilatory, and frequently occasioned his managers a great deal of trouble owing to his habit of putting things off trouble owing to ins naor or putting things off until the last minute. He could, upon occasion, write an opera in a fortnight. The fortnight, however, was usually at the end of the time assigned to him, and never at the beginning. When he did compose, he preferred, like our own Mark Twain, to do his work in bed. The Barber of Seville was written in thirteen days. The librettist lived on the premises with the composer, and not infrequently the composer had completed his work ahead of the poet They had a famous singer in the next room, and kept a number of copyists on hand, to whom Rossini threw the music sheets as quickly as they were completed. During the whole time Rossini did not shave, and when someone suggested that it was curious the Barber should have been responsible for his growing a beard, he replied that if he had shaved he would have gone out, and if he had gone out he would not have returned as soon as he ought. This opera, which eventually proved one of his greatest successes, was a terrible failure on its production in Rome. The friends of Paisiello, himself the composer of a Barber of Seville, had organized to hiss the work. A tenor (Garcia) forgot to tune a guitar upon which he was to accompany himself. While tuning the instrument a string broke, and was the occasion for much tumult and ironical laughter. Even the favorite singers were but coldly received, and the worst results seemed inevitable.

After the performance everyone went to condole with the unfortunate composer. They found him enjoying a highly luxurious supper in the best of

Perhaps, with the exception of Wagner, no musician was more severely criticised for his "innovations" than was Rossini. He was a great reformer. Bevan, in his life of Rossini, tells us that "Rossini's reforms (including the total suppression of the male sopranist-the curse of Italian opera for more than a century-employment of bass singers in leading parts and replacement of the justly-named "secco recitative by recitative with orchestral accompaniment) had in Italy the effect of driving all other composers off the stage. In comic opera Rossini's melodies were brighter and more rhythmical than those of his predecessors, but the principal changes he introduced in this department, as into that of serious opera, were in connection with the orchestra, into which, to the dismay of the more pedantic among his countrymen, he introduced new instruments of wood and brass, including all the instruments of the military band."

His devolopment of the use of the opera may be noted in the significant fact that of all Italian composers Rossini alone has written overtures to his operas which are attractive as orchestal pieces for concert use, the overtures to his operas which are attractive as orchestal pieces for Concert use, the overtures to The Barber and to William Tell both being still popular, especially the

Rossini was a man of generous instincts, confident in his genius and humorous in his outlook on life. His generosity is attested by the fact that he endowed a school of music at Pearon, his birthplace, and his wife, at her death, in accordance with his wishes, left 5.000,000 france (\$1,000,000) for the establishment of a home for aged and distressed Perench and Italian musicians at Auteuil, France.

THREE NOTES AGAINST TWO.

The contest for the prize of \$15.00 offered in a previous issue for the best solution or the best method of teaching the problem of playing three notes against two has now been closed. No more contributions will be considered after those sent us on the first of December.

The contributions to this contest are now being carefully read, but it will be difficult to award the prize size, in most cases, the contributors have adopted the same general method of explaining how this rhythmical difficulty should be encompassed. The prize will be awarded and the prize-winning solution published next month.

The Future of Italian Opera in America

Secured especially for THE ETUDE from the renowned operatic barrione
COMM. ANTONIO SCOTTI
Of The Metopolium Opera House, N. Y., and Covent Garden, London

So closely identified is Italy with all that pertains to opera, that the question of the future of Italian opera in America is one that interests me immensely. It has been my privilege to devote a number of the best years of my life to singing in Italian opera in this wonderful country, and one cannot help noticing first of all, the almost indescribable advance that America has made along all lines. It is so marvelous that those who reside continually in this country do not stop to consider it. Musicians of Europe who have never visited America ean form no conception of it and when they once have had an opportunity to observe musical conditions in America, the great opera houses, the music schools, the theatres and the bustling, hustling activity, together with the extraordinary easts of world-famous operatic stars presented in our leading cities, they are amazed in the extreme.

It is very gratifying for me to realize that the operatic compositions of my countrymen must play a very important part in the operatic future of America. It is the control to the that there is a considerable to the control to the that there is a consecutive in the works of the modern Italian concerns than in those of other nations. Almost all of the later German operas bear the unmistable stamp of Wagner. Those which do not, show decided Italian influences. The operas of Mozart are largely founded on Italian models, although they show a marvelous genius peculiar to the great master who created them.

OPERATIC TENDENCIES.

The Italian opera of the future will without doubt follow the lead of Verdi, that is the later works of Verdi. To me Falstaff seems the most remarkable of all Italian operas. The public is not well enough acquainted with this work to demand it with the same force that they demand some of the more popular works of Verdi. Verdi was always melodious. His compositions are a beautiful lace-work of melodies. It has seemed to me that some of the Italian operatic composers who have been strongly influenced by Wagner have made the mistake of supposing that Wagner was not a master of melody Consequently they have sacrificed their Italian birthright of melody for all kinds of caccophony. Wagner was really wonderfully melodious. Some of his melodies are among the most beautiful melodies ever conceived. I do not refer only to the melodies such as "Oh, Thou Sublime Evening Star" or the "Bridal March" of Lohengrin, but the inexhaustible fund of melodies that one may find in most every one of his astonishing works. True, these melodies are different in type from most melodies of Italian origin, but they are none the less melodies, and beautiful ones. Verdi's later operas contain such melodies and he is the model which the young composers of Italy will doubtless follow. Puccini, Mascagni, Leoncavallo, and others, have written works rich in melody and yet not wanting in dramatic charm, orchestral accompaniment and musicianly treatment.

OPERA THE NATURAL GENIUS OF ITALY'S COMPOSERS.

When the Italian student leaves the conservatory out the entire country. That is to so, are solely along the line of operatic composition. This seems his natural bent or mould. Of course he has written small fugues and perhaps even the heaves of the conservation of

symphonies, but in the majority of instances these have been mere academic exercises. I regret that this is the case, and heartily wish that we had more Bossi's, Martucci's and Sgambatti's, but, again, would into the a great mistake to try to make asymphonist out of an operatic composer. In the case of Perosi I often regret that he is a priest and therefore cannot write for the theatre, because I carnestly believe that nowithstanding his success as a composer of religious music, his natural bent is for the theatre or the opera.



PORTRAIT OF ANTONIO SCOTTI IN THE COSTUME OF HIS MOST FAMOUS ROLE, "SCARPIA," IN "LA TOSCA," BY PUCINNI.

THE COMPOSERS OF TO DAY.

Of the great Italian opera composers of to-day. I feel that Puccini is, perhaps, the greatest because he has a deeper and more intimate appreciation of theatrical values. Every note that Puccini writes smells of the paint and canvas behind the proscenium arch. He seems to know just what kind of music will go best with a certain series of words in order to bring out the dramatic meaning. This is in no sense a depreciation of the fine things that Mascagni, Leoncavallo and others have done. It is simply my personal estimate of Puccini's worth as an operatic composer, Personally, I like Madame Butterfly better than any other Italian opera written in recent years. Aside from Falstaff, my own best rôle is probably in La Tosca. The two most popular Italian operas of to-day are without doubt Aida and Madame Butterfly. That is, these operas draw the greatest audiences at present. It is gratifying to note a very much unified and catholic taste throughout the entire country. That is to say, in Chicago, San Francisco, Boston and Philadelphia one finds the public taste very similar. This indicates that the great musical advance in recent years in America has not been

THE INFLUENCE OF THE STAR SYSTEM.

It is often regretable that the reputation of the singer draws bigger audiences in America than the work to be performed. America than the work to the performed. Amen people go to hear some particular singer per some per per some particular singer per some per the performance in the countries this is not so invariably the control of the composition of the performances are missed by the public who are only drawn to the opera house when some great operatic celebrity singles.

The intrinsic leauties of the opera itself should have much to do with controlling its presentation. In all cases at present the Italian opera seems in preponderance, but this cannot a some of the operation of the engement of the composed exclusively of Italian opera houses many singers and the operation of the

THE POSSIBLE INFLUENCE OF STRAUSS AND

I do not feel that either Strauss or Debussy will have an influence upon the music of the coming Italian composers similar to that which the music of Wagner had upon Verdi and his followers. Personally, I admire them very much, but they seem unvocal, and Italy is nothing if not vocal. To me Pelleas and Mélisande would be quite as interesting if it were acted in pantomime with the orchestral accompaniment. The voice parts, to my way of thinking, could almost be dispensed with. The piece is a beautiful dream, and the story so evident that it could almost be played as an "opera without words." But vocal it certainly is not, and the opportunities of the singer are decidedly limited. Strauss, also, does not even treat the voice with the scant consideration bestowed upon it in some of the extreme passages of the Wagner operas. Occasionally the singer has an opportunity, but it cannot be denied that to the actor and the orchestra falls the lion's share of the work.

OPERATIC CENTERS IN ITALY.

Americans seem to think that the only really great operatic center of Italy is Milan. This is doubtless due to the celebrity of the famous opera house La Scala, and to the fact that the great publishing house of Ricordi is located there, but it is by no means indicative of the true condition. The fact is that the appreciation of opera is often greater outside of Milan than in the city. In Naples Rome and Florence opera is given on a grand scale, and many other Italian cities possess fine theatres and fine operatic companies. The San Carlos eompany, at Naples, is usually exceptionally good, and the opera house itself is a most excellent one. The greatest musical industry centers around Milan owing, as we have said, to the publishing interests in that city. If an Italian composer wants to produce one of his works he usually makes arrangements with his publisher. This, of course, brings him at once to Milan in most cases.

MORE NEW OPERAS SHOULD BE PRODUCED.

It is, of course, difficult to gain an audience for a new work, but this is largely the fault of the public. The managers are usually willing and glad to bring out novelties if the public can be found to appreciate them. Madame Butterfly is a novelty, but it leaped into immediate and enormous appreciation. Would that we could find a number like it! Madame Butterfly's success has been largely due to the fact that the work bears the direct evidences of inspiration. I was with Puccini in London when he saw for the first time John Luther Long's story, dramatized by a Belasco, produced in the form of a one-act play. He had a number of libretos under consideration at that time, but he cast them all aside at once. I never knew Puccini to be more excited. The story of the little Japanese piece was on his mind all the time. He could not seem to get away from it. It was in this white heat of inspiration that the piece was moulded. Operas do not come out of the "nowhere." They are born of the artistic enthusiasm and intellectual exuberance of the trained composer.

AMERICA'S MUSICAL FUTURE.

One of the marvelous conditions of music in this country is that the opera, the concert, the oratorio and he recital all seem to meet with equal appreciation The fact that most students of music in this land play the piano has opened the avenues leading to an appreciation of orchestral scores. In the case of opera the condition was quite different. The appreciation of operatic music demands the voice of the trained artist, and this could not be brought to the home until the soundreproducing machine had been perfected. The great increase in the interest in opera in recent years is doubtless due to the fact that thousands and thousands of those instruments are in use in as many homes and music studios. It is far past the "toy" stage and is a genuine factor in the art development and musical education of America. At first the sound-reproducing mathine met with tremendous opposition owing to fact that bad instruments had prejudiced the public, but now they have reached a condition whereby the voice is reflected with astonishing veracity. The improvements I have observed during the past month have seemed altogether wonderful to me. The thought that half a century hence the voices of our great singers since it gives a permanence to his art, which was inconceivable twenty-five years ago.

BY FANNY EDGAR THOMAS.

In studying a composition, keep emotion for the last. Master thoroughly the framework before trying to decorate. One cannot "play a sigh" who cannot "pass the thumb under" or think in tune.

Allow no visiting of any kind with anyone during practice.

One must make sacrifices if need be to attain

success in music. Do not gossip about other teachers or pupils.

Do not get in the habit of "playing over" things that Never play a note without the attention upon it being

mense and intelligent.

Do not run about to different teachers. Good authority asserts that one will acquire less in changing lessons

among great artists, than by steady working and following the leading of another not so noted.

Do not ever work mechanically. Keep the mind

always fully engaged with the thought in hand.

Always know all you can find out about the program you are going to hear, and all about the other pieces upon your own program.

Do not talk while others perform.

It is not a sign of stupidity not to grasp an idea

at once. You may not be quite ready for it.

Avoid rings, bracelets, jewelry and finery at your

Close the piano and keep it from dust. Memorize everything you learn, and keep it in good playing

Be extremely careful about always singing and playing in tune. Keep the instrument in tune and watch tone all the time. Never play without forming pictures or ideas.

Even when practicing for "speed," imagine. Never

Do not think that speed or noise produce the thing

Be exact in detail. That is not being mechanical.

Learn not to obey moods. Recognize and control them. Some of the most successful practice hours are those passed through after conquering a listless mood. You can make yourself feel totally "different" in five

minutes if you know how.

Do not give in to lassitude. Always approach music " like a well-tuned violin, or as a horse ready for the race.

Make yourself begin as you would turn on a faucet, make yoursett segin as you would turn on a faincet, knowing that the water will run if you do so. There is a difference between being lazy and not being prop-erly prepared for the work. Always think, think, think, before making a tone. The "great art" must lie in every touch of the smallest

The day is past when eccentricity was the advertisement of a musician. No one should be more up to date, cultured and neat in person than the musi-cian. His profession is ennobling, uplifting and helpful if his character is pure, true, loving and op-



The Beginnings of the Oratorio and the Opera

From "The Young Folks' Standard History of Music"

By JAMES FRANCIS COOKE

The following is on corresponding of Lesson VIII from the work named above, which is now in course of preparations of the state of the

IN Lesson I (published in the October ETUDE) we learned how the Greeks used to give performances of plays, accompanied by music, in great, open-air theatres. of to-day may be heard in the homes of all countries of In days when there were no newspapers to reach the the globe gives a sense of satisfaction to the singer, masses of the public these plays were of great educational importance. People, in general, are more deeply moved by things they see acted before them than by things they read in print. Realizing this the heads of THOUGHT KERNELS FROM WIDE MUSICAL
OBSERVATION. the early Christian Church gave performances representing miracles and Bible stories. These were known as moralities, mysterics or miracle plays. The Passion Piay, representing the life and crucifixion of Christ, given to this day at Oberamagau (O-bair-am'-a-gow), in Bavaria, is a continuation of this custom. From these miracle plays came the opera and oratorio, as well as our modern music drama.



DON LORENZO PEROSI.

Filippo Neri (Nay'-ree), an Italian priest and educator, who died in 1595, formed the custom of having sacred words set to music sung after his addresses. He also founded a body of priests, known as the Congregation of the Oratory, in 1575. The services of this body were held in a part of the church known in Italian as the or-a-tor'-i-o, or in English as the oratory. Later this brotherhood gave sacred musical plays, with and without acting, and these plays came to be known as oratorios. They were the forerunners of our modern pratorios, which are sacred musical plays usually given by choruses, accompanied by an orchestra, with the assistance of a quartet of solo singers, who sing the parts of the leading characters. In the oratorio there is no scenery, as in the case of a play and there is no acting, the singers standing in one position during the

As early as 1575, in Florence, Italy, the Count of Vernio, Giovanni Bardi (Bahr-dee), who was a noble verno, Giovanni Datidi (pair dec), who was a mode and cultured armateur poet and musician, gathered around him a number of amateur poets and musicians, who sought to revive the old Greek plays. The music of the Greeks had by this time become practically a lost

art. The first attempts of this little body, or art lovers, were called "mon'-o-dies," and they were little more than stories or legends set to music with a simple acthan stories or sections set to music with a simple accompaniment. This style was soon to be used in plays, and in 1594 two of these amateurs, named Pen (Pay'ree) and Caccini (Calt-che'e-nee), wrote the music to a play called Dafne, and thus produced what is known as the first opera. Several other composers contributed to this movement, among them Galilei, the father of the great astronomer, but we have not space to consider them now. Several similar musical plays followed, and in 1600 a sacred musical play, by Covaliere (Cah-vahl-ee-air'-ee), called The Representation of the Soul and the Body, was given in Rome, and this is looked upon by some as the first oratorio, although it was only one of a series of oratorios given by the brotherhood of which we have spoken,

Had it not been for the great genius of Claudio Monteverde (Mon-teh-vair'-dee), who was born in Cremona in 1567, and died in 1643, this new style might not have become so popular as it did. He was very bold in making changes which he believed improved the music for his texts, and soon realized that the polyphonic style or voice writing was not best for the dramatic style, and thus he returned to the monophonic style, which permitted of much greater freedom, since it had to do with a melody and its accompaniment. Most of his life was spent in Venice, and. although he became choirmaster of the Cathedral of St. Mark's in that city in 1613, and wrote some sacred music, Monteverde devoted himself almost exclusively to dramatic music. The interest in his work spread throughout all Europe, and this led to the establishment of the world's first opera house in Venice, in 1637. Of the twelve operas he wrote only four exist now, and of these Orico (Or-fay'-oh) and Arianna (Ah-ree-ah'-nah) are the most famous. The orchestra used to accompany these operas included as many as thirty-one instruments.

The work of Monteverde was continued by many able musicians and writers for the stage, chief among whom were Francesco Cavalli (Cah-vah'-lee), died in 1676; Marc Antonio Cesti (Cayz-tee), died in 1669; Giacomo Carissimi (Cah-rees-ee'-mee), died in 1674; Emilio de Cavalieri (Cah-vah-lee-air'-ee). died in 1602, and Alessandro Stradella (Strah-dell'-ab), died in 1681(?). Interesting as were the works of these composers for the stage, they cannot be looked upon as important as those of Monteverde.

TEN TEST QUESTIONS.

- 1. Why did the early Church leaders favor the giving of plays?
- 2. What were the first plays called?
 3. Give a modern example of "The Passion Play." 4. Who was the Italian priest who formed the "Conegation of the Oratorio?"
- 5. What noble amateur attempted to revive the old Greek plays with music?
- 6. What was the name of the first opera? 7. What was the name of the work known as the first
- 8. To which great master did opera owe its great advance in the seventeenth century?
- 9. Was Monteverde's style "monophonic" or "poly-10. Were the works of the other composers who lived at the same time as important as the operas of Monti-

The Etude Gallery of Musical Celebrities







Gaetano Donizetti

Giovanni Pierluigi Da Palestrina

Ruggiero Leoncavallo







Luisa Tetrazzini



Giuseppe Francesco Verdi



"The Etude" Portrait Gallery and Its Educational Importance

With this issue the first year of the Gallery is complete. Seventy-two portrait-biographies of the masters have appeared and thousands of teachers and students have cut these out as indicated and made scrap books of them. We are pleased to announce that a new series will start with the next issue of "The Erude" and will be continued during the entire year. These portrait-biographies have great educational value and our readers should see that every copy of "The Erude" for next year is secured without fail, in order that the series may not be broken.

RUGGIERO LEONCAVALLO.

(Lav-on-cah-vah'-lyo.) I rowcavatto was born at Naples March 8, 1858, and studied at the Conservatory in that city. At the age of sixteen he produced an opera entitled "Tommaso Chatterton," which was a failure, though a subsequent revival in Rome, 1806, met with success. After this failure Leoncavallo went on tour as a pianist. While on his travels he much encouragement. He quickly surrendered to the Wagnerian influence. strong evidence of which may be found in his trilogy, an "historic play," which consists of three complete operas depicting scenes from the Italian Renascence. It took Leoncavallo six years to collect the material for this work. It was not, however, until the produc-tion of "I Pagliacci" that Leoncavallo achieved anything like a reputation, though he was well known as a concert pic sist in various European counde has written other works since then, including an orchestral tone-poem, and many songs, but "I Pagliacci" is the only work which has attracted very wide attention. It is frequently performed in conjunction with Mascagni's "Cavalleria Rusticana," which in character it somewhat resem-bles. It is also like Mascagni's opera composer which has so far achieved not an old man, and it is possible the years may bring forth another work worthy of note. (The Etude Gallery.)

GIOVANNI PIERLUIGI DA PALESTRINA.

(Pah-lavs-tree'-na.) AUTHORITIES differ about the date of the birth of Palestrina, some saying it was about 1515, and others about 1526. He was born at Palestrina, near Rome. It is believed that he studied in Rome, but in 1554 it is known that he was organist at the principal church in Pal-estrina. In 1551 he was appointed Magister Puerorum (Master of the boys) at St. Peter's, Rome, and later advanced to the post of maestro. In 1855 he entered the papal chapel, but on the accession of Pope Paul IV in the same year he was dismissed-largely, it is thought, on account of the jealousy of his colleagues. He was later appointed canon of the Lateran, and soon became maestro. From the Lateran he went to Santa Maria Maggiore, where he remained until 1571. The low standard of music in the Church at this time was under discussion by the Council of Trent and Palestrina was instrumental in convincing them of the value of contrapuntal music, as opposed to plain song. His famous "Missa Papæ Marcelli" did not, as so many dictionaries state, win the day for polyphonic music on its intrinsic merits, but was recommended by a papal brief as the model from which Church music should be formed His art was given entirely to the Church, and Palestrina is, perhaps, the

greatest composer the Roman Catholic Church has produced. (The Etude Callery,)

GAETANO DONIZETTI.

(Don-i-zet'-ti.)

Donizetti was born November 29, 1797, at Bergamo, where he died April 8, 1848. After studying under a local teacher, Simon Meyer, he went to Bologna, 1815, and studied under Pilotti and Mattei. His first opera, "Enrico Conte," was first produced at Venice in 1818. He fell easily under the influence of Rossini, who was then in the zenith of his fame. Donizetti found a strenuous rival in Bellini, and from 1822 to 1836 he wrote three or four operas a year. Naturally they lacked finish. His opera "Marino Falieri," Paris, 1835, was greatly overshadowed by the success of Bellini's "Puritani," and consequently Donizetti was obliged to put forth his greatest efforts in order to regain his lost prestige. "Lucia di Lammermoor" was the outcome, and the death of Bellini, which occurred shortly after, left him undisputed master of the stage. After the success of "Lucia," Donizetti was appointed professor of counterpoint at the Naples Conservatory. Piqued by the refusal of the censorship of Naples to permit the production of his "Poliuto." Donizetti went to Paris. The comparative failure of "The Daughter of the Regiment" and "La Favorita" drove him to Rome, Milan, Venice and, later, Vienna. During his last years he was subject to fits of melancholy, and he fell a victim to mental disorder

(The Einde Gallery.)

VINCENZO BELLINI. (Bell-ce'-nec.)

Bellini was born at Catania, Sicily, November 3, 1801, and died at Puteaux, near Paris, September 24, 1835. His musical education was in the hands of Zingarelli, at the Conservatory of Naples. The young composer wrote many now-forgotten instrumental and sacred works before turning his attention to opera. His first opera was "Adelson e Sabrina," which was produced at the Naples Conservatory in 1825. This met with such success that Bellini composed "Bianco e Fernando," which was produced at the San Carlo Theatre. After this he was invited to write an opera for production at La Scala, Milan. "I Puritani" met with great approval, and was followed by other works of a similar nature, including the melodious "La Sonnam-bula," His granters ula." His greatest success was Norma," which, with Malibran as prima donna, created a tremendous furore at La Scala. In 1833 Bellini went to Paris, where he was greatly admired. Unfortunately he was only able to write one opera-"I Puritani" before his untimely death cut short what promised to be a great career. Critics of the period found fault with him for his meagre orchestration, but in his later operas he put more workmanship into his compositions, and "Norma" was a notable advance on its predecessors. He had the melodic gift so dear to the Italian heart.

(The Etude Gallery.)

GIUSEPPE FRANCESCO VERDI.

(Vair'-dee.) VERDI was born at La Roncole, near Busseto, Parma, October 9, 1813, and died at Milan, January 27, 1901. He was the soft of the village innkeeper, who was also a grocer. He first studied under the local organist, whom he succeeded at the age of ten. In 1831 his father's friend, Barezzi, provided him with means to go to the Conser-vatory at Milan, but the director of that institution rejected him. Verdi therefore studied under Lavigna, the cem-balist at La Scala Theatre. In 1833 he returned to his native village. In 1836 he married the daughter of his benefactor, Barezzi. He returned to Milan in 1838, and his opera, "Oberto," was accepted. It was a great success, and Verdi was commissioned to write three other operas, one every eight months. The sudden death of his wife and two children, however, saddened him, and the first of these operas, a comic one, disgusted Verdi so much, and one, disgusted veral so intern, and failed so signally, that it was two years before he again wrote an opera. "Nebuchadnezzar" was the next venture, and attained great popularity. After this came a long series of successful operas, including "Rigoletto" and "Il Trovatore," and culminating in his masterpieces, "Aīda," "Otello," "Falstaff" and the "Requiem Mass." While influenced by Wagner and others, Verdi preserved his own individuality in a remarkable degree.

(The Btude Gallery,

LUISA TETRAZZINI.

(Tay-trah-tzee'-nee,)

TETRAZZINI was born in Florence, Italy, June 29, 1874, and declares that she began to sing before she could talk. The fact that her elder sister (now the wife of Cleofante Campanini, the noted con-ductor) established a reputation as a pubc singer fired her ambition to go and do likewise. Her parents were well off financially, her father being in business in Florence. They opposed young Luisa's plans as far as possible, but persistency won the day, and she was permitted to go to the Lycée, where she studied under Professor Cieccherini. She already had more than a dozen grand opera rôles committed to memory, and her teacher found at the end of six months that he could do no more for her. Tetrazzini's first appearance was made at the opera in Florence as Inez in L'Africaine. She met with such success that she was engaged at once at a salary of \$100 a month, and highly complimented by the Queen in Italy. She soon earned something of a reputation, and played for seven seasons in St. Petersburg, three in Mexico, two in Madrid, four in Buenos Ayres and even on the Pacific Coast of the United States before her first appearance at Covent Garden. At this performance her rendering of Lucia, much to her surprise, caused her to be called before the curtain twenty times. Then Mr. Hammerstein found he wanted her for New York-and she came, saw, was seen, heard and met with complete

(The Hinds Gallery)

ITALIAN WRITERS FOR THE PIANO

By JAROSLAW DE ZIELINSKI

"The works of great masters are the only school where we may see, and from whence we may drase, perfection."— Charles Avison, in "in East) on Musical Expression" (third edition, 1775).

PART I.

washed by a sunny ocean, and its majestic mountains rising in the north, are features that can never fail to excite the fancy of an artist. A love for symmetry and beauty, an ear and eye for tone and color; in brief, a natural sense of form and sound, are characteristics of Italy's people, and everyone who is anxious to study the nature and charm of melody, who desires to learn how to write for the human voice clearly and brightly, will turn with advantage to Italian models. Here is a land where the different towns exercise an immense influence upon the development of musical art; Rome boasts of having produced the first specimens of sacred music; Florence has the credit of having invented the opera; Naples points with pride to Alessandro Scarlatti, whose greatest work was the development of dramatic writing; Venice possessed the celebrated Antonio Lotti and the famous patrician Marcello, while Bologna owed its well-known music school

to Paulo Colonna. Now, as regards some of the characteristics of their music in the sixteenth and seventeenth centuries; there was hardly a composer who was not an organist, consequently the majority of musical compositions were of a religious character for voices. When instrumental music for keyed instruments came into use it was either for the organ or clavicytherium (about 1300), and later for the clavichord; the wires of the last-named instrument, set in motion by pressure on the key, produce a feeble tone, but under an artistic hand it yields excellent music, being favorable to staccato passages and giving great prominence to the melody. The clavichord was a favorite instrument of John Sebastian Bach, whom modern pianists incline to reproduce roaring like a lion seeking someone to devour.

A's we are to pass in review some of the early players on the clavichord and spinet, whose compositions are being brought more and more to the notice of to-day, it is well to know that their teachings did not admit the use of the first or fifth finger; how much easier, then, is the playing of their music according to our way of using the fingers! Following their system, awkwardness and stiffness in execution must have been the result, not mention a multiplicity of difficulties in rapid playing, but the rules were laid down with emphasis (vide Orgel oder Instrument Tabulatur: Leipzig, 1571), and there was no way of getting away from them. Gradually, however, when the black keys came more into play, the more daring spirits indulged in occasional deviations for convenience; a greater ease so obtained called forth new schools, new theories, till the use of the first and fifth fingers in all possible positions became an established teaching. In reality it was brought about by Bach's equal temperament tuning (admitting of playing in any number of sharps or flats on a keyed instrument), as against the old system of unequal temperament which allowed but a scant use of

chromatic alterations. One of the earliest writers of suites for harpsichord was Bernardo Pasquini (1637-1710), who was honored with the title of "Organist of the Senate and of the Roman People." A contemporary of his was Alessandro Scarlatti + (1658-1725), a native of the isle where to this day the shepherd plays on his pipe music naive and primitive as he watches his flock of sheep in the cool dusk of Sicily. But that was nigh unto three hundred years ago, before the assessor's tax made Sicilians forsake their native fields for coffee plantations in Brazil, cattle raising in the Argentine pampas, or the vine, orange and lemon culture of California.

Opinions differ as to who were Alessandro Scarlatti's teachers; Giacomo Carissimi (1604-1674), who cast aside Palestrina's teachings to develop the

ITALIAN air, mild and pure; the country's shores monodic style, is accredited as having been one of them in Rome; but before reaching the Eternal City Scarlatti is said to have studied with Giovanni Salvatore and Francesco Provenzale. Primarily Alessandro was a composer of operas; he wrote one hundred and five of them, two hundred masses, over six hundred chamber cantatas and many other works. He was the first to aim at establishing in counterpoint a clearer, more singable style, and greater expression, and he rendered an immense service to art in divesting it of the barbaric taste which the Netherlandish School had imposed on contrapuntists. After Scarlatti had shown the way the heavy, monotonous labors of most intricate fugues became more simple, more melodic. To understand this one must know that a fugue is a characteristic musical composition subject to established rules; it takes its name from the fact that it has a principal idea (theme or subject) which is repeated by different voices without much interrupighout the entire piece; hence it is said that the idea flees (fugge) from one voice to another, home one mode into another. Shortly after Mr. work on "Alessandro Scarlatti: His Life and Works" Mr. J. S. Shedlock (1843---) undertook the edition

> solo instrument by Italian musicians, undoubtedly because there was a decided lack of variety and pleasant expression in the earliest clavecin music. Following are the last eleven measures of Alessandro Scarlatti's Toccato Primo with indications of his own fingering * 1 $f - \Delta$ its equivalent to that now in use being: 1, 2, 3, 4, 5.

of some of that master's harpsichord and organ

music translated into our modern notation. It is

a question whether that kind of music can, in these

days, be brought to life again, even if it is the music

of a supremely gifted craftsman; nevertheless, it

should be doubly interesting to students; first, on

account of its importance-though it should be well

understood that the artistic form of instrumental

music owes very little to Alessandro Scarlatti-and

again for the fact that this music was written before

anything of John Sebastian Bach (1685-1750) had

been published. It is music that comes from a time

when the harpsichord was hardly considered as a





THE SCARLATTI SCHOOL.

The most brilliant exponents of the school founded by Alessandro Scarlatti were his pupil, Francesco Durante (1685-1755); this man's pupil, Nicola Logroscino (1700-1763), and Alessandro's own son, Domenico, of whom Italy boasts as the foremost harpsichord player of the eighteenth century. Domenico Scarlatti (1685-1757) when quite young became celebrated for his great finger dexterity and wealth of imagination. Both Johann Adolph Hasse (1699-1783) and George Frederick Handel (1685-1759) spoke enthusiastically of his art, the latter even going so far as to measure his strength with the Neapolitan at the invitation of Cardinal Otto boni. When the great event was over Handel re ceived the preference for his organ playing, but Domenico was declared the winner at the harpsichord, and Ottoboni bestowed on him the title of musices instaurator maximus. Considered as a composer. Domenico Scarlatti's art is exquisite in delicacy, elegance and clearness of diction; and instead of dry, long-winded expositions of themes we are quite sure of finding always a brief, expressive moment within a short, sonorous figure. His sonatas, which abound in abbreviations, may not equal those of Karl Philipp Emanuel Bach (1714-1788), third son of John Sebastian, but there is beauty of expression and sentiment within them, for they are animated by a spirit of joy. In the preface to his edition of Domenico Scarlatti's works for the harpsichord Hans von Bülow (1830-1894) remarks that "humor' and irony appear for the first time in the order of musical creation with Scarlatti;" Schopenhauer defines humor as "seriousness hidden beneath plaisantry," and irony as "plaisantry hidden beneath seriousness." Now let us consider some of the later years' issues

of Alessandro Scarlatti's harpsichord works: Hans von Bülow was a classicist par excellence, and each one of the eighteen numbers which make up the edition shines with the lustre of consummate skill and taste. Long before von Bülow, Carl Czerny (1791-1857) put forth a so-called edition of two hundred pieces; Carl Tausig (1841-1871) gave us a couple of well-fingered, charmingly restful transcriptions of a Pastorale and Capriccio; Louis Brassin (1840-1884), who for six years was one of the principal teachers at the Conservatory of St. Petersburg, left transcriptions of three pieces well adapted for to-day's art of pianism: a Scherzo, an Adante (same as the Aranjuez Bourrée) and a Capriccio. F Boscovitz, of whom Arthur Pugin does not speak very enthusiastically, possibly because he did not know his transcription of antique airs and dances from the virginal, spinet and harpsichord, offers in that set a Burlesca of considerable humor and vivacity. Then there is the Buonamici edition of twenty-two pieces; "Fifty Harpsichord Lessons" revised and fingered by E. Pauer (1826-1905), the striking feature of their style being freedom, ease and brilliancy; and a complete issue of his works for the harpsichord, prepared by Alessandro Longo, published under the title of Opere complete per Clavicembalo di Domenico Scarlatti criticamente rivedute e ordinate in forma di Suites. We find here in place of the word arioso frequently used by Alessandro Scarlatti the substitution by Domenico of the word cantabile, meaning by it that the music so marked should be played or sung in the spirit of a tune, though it may not look like one at first sight Longo's edition presents contrasting movements or pieces of related keys grouped in suites, with phrasing, expression marks and an excellent fingering, Besides force flere is a splassifid collection by Farrens in the 1800 des planners, an edition of sixty somasts bo breitkopf and Härels, Kohler's edition of nedre sonatas and fugues, Schletterer (18), Andre 1988, some excepts in Pauer's Alle-Mester and san Mintermuth, also in Peter's Alle-Mester and san Mintermuth, also in Peter's Alle-Mester and san Mintermuth, also in Peter's Alle-Mester and san delinon prepared by Cest, con-

Linkle Johann Kulman (1667-1792), who ridiculed the Italian makes in his comit romance. Der Musikalische (1908-184)her (1700), another Saxon, George Frederick Handel (1688-1750), went to Italy to drink in the art of its masters, and he profited so well from his coperiences in Florence, Venice, Rome and Naples that even the best of them, Bunoncini (1660-1750), a man of rare talent, could not deprive Handel of the Bonors that were constantly accruing to him; indeed, as a composer of great varieties of forms and rhythms Handel stands on an equal footing with John Schatten Bach, while Kulman is merely remembered to being the author of the most very most him the sayle of Bach and Handel worker.

Very much in the style or bach and Handel Wrote one Domenico Zipoli, who, according to some, was been in 1678, and, according to others, and the style of the sty



Ventee, with its palaers and the foliated pinnacles of San Morre, gave the worth Benedeth Marcello (1686-1730), a poet and musician; he was of noble birth and devoted five years of his life to the duties of a lawyer and the functions of a magistrate. Of all his sonatas I want to call the reader's attention to one in C minor, because of its lively movements and harmonious design, differing from other sonatas of his in which he makes an abuse of sequences, besides showing signs of a lack of melodic fertility. Another master who received his inspiration from the whool of Domenico Scatlatti, and who was continuously to the state of the more of the state of the state of the state of the one movement, and other of the state of the state of the one movement, and other of the state of the state of the one movement, and other of the state of the one movement, and other of the state of



(To be continued in February).

VERDI'S POSITION IN MUSICAL ART.

BY LUTIE BAKER GUNN.

Ir was not until he was in his 38th year (1851), when Rigoletto appeared, that Verdi's instrumentation showed any marked care, or that he seemed to be impressed by the variety of effect.

In Gilda's aria, Caro unon, the nor is delightful in charming contrasts of actions and coloring. In the most coloring, in the charming contrasts of a chief the coloring contrast of the coloring coloring coloring in the best ensemble of the kind since the sextet in the best ensemble of the kind since the sextet in Lucca di Lammermoor and the trio in Lucracia Borgia. Rigoleto was followed by the more popular Misserse in Il Torostore. But the Rigoletot quartet is considered the most brilliant and musicianly of all of Verdi's efforts. This opera, composed in forty days, has outlived the sixteen others that preceded it. Its wealth of melody and dramatic power causes it to be listened



MUZIO CLEMENTI.
One of the most famous of all Italian planoforte composers

to at the present time with as much interest as attended its first production; through this work the composer will like. In speaking of Verdi as a composer of opera we may add that although he showed a pronounced departure from the traditions of Italian opera, as be found them to be, lie has remained essentially Italian. Arguments have been risked that in his later works he had fallen under the influence of Wagner, but this would be quite difficult to prove. He may have been influenced by German masters' theories regarding character of opera libreto, but musically he

was ever a true son of his native land. From present indications it appears that Verdi is destined to be the last of the long line of Italian opera composers of the old school who modified their efforts in respect to style as time passed. He has left no imi-tators and no disciples. This is singular, for since the dawn of opera to the present time the composers of Italian opera have left behind a survivor to follow Hanan opera nave left beame a survivor to follow in the footsteps of his predecessors; at least to do so until he finds out an individual path for himself, carrying on the development of the school. Cimarosa followed Piccini; then came Rossini, followed by Mercadante, Bellini. Donizetti and Verdi. Here the line abruptly ends. Falstaff was composed when Verdi was 80 years old. When given, in 1893, for the first time at La Scala in Milan it was pronounced to be one of the greatest works ever heard in that famous old opera house. Some musical critics have pronounced it to be Verdi's masterpiece. Although written at such an advanced age there was exhibited no lack of power, The general public has been slow to accept this great work, and it is only during the past two years that Americans have been permitted to hear it. One notable feature in this opera is that it has no overture. There

is a beautiful unaccompanied quartet in E-majer, the women's voices; the Homor solitoupy, the elevation music in the solitoupy, the elevation music in the Section of the Homor solitoupy, and the solitoup solito

and yeadi's Requiem is a work that has been prained we are more throughout the same and the many and the many

The mere matter of difference in temperament makes it impossible to form a comparison between the same music of Verdi and that of Bach and Handel The English and German speaking people have accepted Bach and Handel as the foremost exponents of white understood by them as the religious sentiment in music, but that acceptance does not make a law for the Latin races. Bach and Handel wrote after the fashion of their day. The style was not chosen because it was religious in character, but because it was the only etyle they knew common to the stage and the Church. When adapted to the latter it was more contrapuntal in treatment. That choral fugues, single or double, strict or free, are religious in feeling remains to be proved, as no body of men are entitled to decide whether this or that style is the only one approxim for sacred music. In judging Verdi's Requiem as in judging other works of art which are ably written we should try to look at it from the composer's standount

Verdi's Requiem was conceived in a spirit wholl; as thodal from that in which Buch and Handled conceived in the works. He wrote after the style of an laim Roman Catholic. He felt insojired and made so gittense of attempting to write as the German compositions of attempting to write as the German composition would be supposed by the style of the work of a tempting to write as the German composition which would be supposed by the style of the work has never been denied. Verdi wrote frequiem to do honor to the memory of his find Manzoni, and it was intended to be an Italian Repris. He was the most popular ocera composer of his time. He was the most popular ocera composer of his time. His extraordinary musical growth towards the close of his life indicated that there was in him a capably for greater work than he achieved. He has made:

FACTS ABOUT THE FAMOUS ITALIAN MUSICIANS.

Bellini's most famous opera, "Norma," was a failure at the first performance, as was Rossin's "Barber of Seville."

Busoni, the Italian pianist, made his début at the age of eight.

Cherubini wrote, in all, 29 operas.

Cimarosa's opera, "Il Matrimonio Segreto," which is rarely heard in these days, was so successful what it was produced that it became more popular that any of the works of Mozart.

Clementi taught, among others. John Field. Cramer, Moscheles, Kalkbrenner and Meyerber. Sir Michael Costa. considered, by many, an English musician, was really born in Naples. Corelli's statue is in the Vatican at Rome.

Donizetti's first opera was composed in his kisure moments while he was a soldier.

So famous was Frescobaldi that when he made his fragrance as organist of St. Peter's, in Rome, about 1614, thirty thousand people strove to atteal Vincenzo Galilei, the father of the famous aromer, Galileo Galilei, was an eminent musician and writer upon musical subjects.

The most noted pianists of Italian birth in recest years have been Busoni, Martucci and Sgambai. Mascagni's father was a baker by trade. He wanted his son to be a lawyer.

Spontini ran away from home to become a musician. His parents wanted him to become a priest. Tartini's very famous areas

Tartini's very famous "Tillo del Diavolo" (The Devil's Trill) was not published until after his deth . When he was eighty years old Verdi received the tof "Marquis of Busseto" from the King of Italy.

Historical Review of Italian Musical Art from the Beginning to the Present Day

By FREDERIC S. LAW

GREEK MUSIC IN ITALY.

Fon its earliest musical art Italy had to thank the Greeks, the artistic people por excellence of antiquity. Greece, indeed, occupied much the same position that Italy held fifteen or sixteen centuries after the Christian era, when the latter was the authority and the model for imitation in all matters of learning and the arts. There was, to be sure, some indigenous music of a primitive nature in the Italian peninsula, as there is in all nations, but nothing in the shape of a definite theory or a system of notation, both of which are understood in speaking of it as an art. The Greeks had evolved an ingenious and highly complex theory for the practice of music, and this for centuries was the standard in Italy.



PALESTRINA'S BIRTHPLACE.

So far as the much vexed question of Greek music is concerned, it is enough to say that, while it is theoretically understood, it is impossible to judge from the ancient treatises on the subject as to its actual effect. Two things about it seem assured: first, that it was in no sense an independent art, but was subsidiary to poetry and the dance, intensifying the dramatic and emotional elements of the former largely through what we should call elocutionary effects, and accentuating the rhythmic features and movement of the latter; second, that it was confined to successions of single tones-in other words, that it was purely melodic in structure. It is hardly to be supposed, however, that harmonic possibilities had not suggested themselves to a race of such thinkers and critics, whose philosophers, moreover, had praised the esthetic and ethical value of music so highly in their writings; but, so far as research shows, no trace of even the crudest application of harmony has been found.

Though a little in advance of our subject at

Though a little in advance of our subject at present, it may be well to mention the successive stages of the evolution of music as an art; we shall have to do with them later and it will throw light on the question we are considering now. The first phase is that of simple melody, voices and instru-

ments all in unison, as in Greek music and the music of Eastern nations at the present day, which is on the same primitive basis. Then followed a period of coördinate melodies; that is, the inter-weaving of independent melodies in such a fashion as to give a certain impression of completeness; this was the work of what is known as the polyphonic or contrapuntal school. Last of all came the stage, with which we are now familiar: that of harmonic development, meaning that there is but one principal melody growing out of the harmonies by which it is supported.

Southern Italy was largely inhabited by Greeks; their language, their literature and arts exercised great influence in the land of their adoption, fashionable Romans sang in Greek and declaimed Greek poetry; the most noted teachers were Greek, players were brought from Greece to produce the famous Greek tragedies and comedies. Greek music, which represents the culmination of the melodic system, was transplanted into Italy and no further develop ment on its meager lines was possible. Even the establishment of the Christian Church, which was destined to bring in the following era in musical history, wrought no change at first. With the adop-tion of Christianity by the Roman Empire early in the fourth century and the growing authority of the Church, music, like all the other arts, was placed on an ecclesiastical basis. It was confined to a system of modes and scales hardly less complicated than that of the Greeks, from which it was derived. As architecture was developed by the building of churches and cathedrals, painting and sculpture by the decoration of their interiors, so the growth of music was due to its power in giving dignity and solemnity to the sacred ritual. The early composers were monks and priests, and it naturally assumed a churchly style almost devoid of movement and totally lacking in rhythm and accent. These were present in the folk music of the day, but this was ignored by musicians and had no part in the development of music as an art. The music of the people more nearly approached modern standards, since it rested on the dance and the scales used in their songs, to which they often danced, were more akin to our major and minor modes than to the scales of the Church. The early Christians sang in their secret meetings.

The early Christians sang in their secret meetings, but the characteristics of the music to which they sang their lymns are not certainly known. There is a proper secretary that the same their least the secretary control of the con

II.
THE MUSIC OF THE CHURCH.

This was found in the Church. The power of music in aroung the individual and collective religious emotion of strains of the church with a collective religious emotion of the church with the collective religious trains of the collective religious trains of the exclusive strains of the second great era in its history that the simple of the second great era in its history that the second great era in its history that the second mings of a rational notation were may be designed harmony resulting from voices singing together in fourths and fifths appeared about the ninth century, and this led to the great polyphonic period lasting or six centuries. These developments were by no means confined to Italy, but owing to the seat of the Church being fixed at Rome they soon found

their way thither to receive its sanction. There the most prominent musicians of all countries congregated, composing, singing in the Papal choir, and practically forming a school of music which had an authority transcending all others, both for ecclesiastical and artistic reasons. This gave Italy the musical preëminence it has since enjoyed, and was the beginning of its renown as the Meeca for aspiring artists and students, which has endured up to the present day.

The composers of this period culminated in the supreme appearance of Palestrina (154,154a), who achieved all that was possible to the contrapuntal school; his works are admired not alone for the science and art of construction displayed in them, but also for their beauty and elevation of thought. This it was that saved the music of the Church from a scrious set-back, for in 165 such abuses had crept into it through vanity and love of show on the part of the singers that the Council of Trent decred to prohibit it entirely unless a more suitable style for the service could be devised. In this extremity Palestrina proved that this was possible by composing three Masses of such simplicity and devotional effect, yet withal of consummate technical skill, that music as an art was preserved to the

But, like the melodic system of the Greeks at the beginning of the Christian era, by the end of the sixteenth century the school of polyphony had reached its climax; after Palestrina progress in that



ALESSANDRO SCARLATTI

direction was no longer possible, he had exhausted its capabilities. His school had been called forth by religious feeling; the third and last great enoch, by lengtons reeling; the tirrd and last great epoch, that of harmony, in which we are now living, was prompted by the drama and gave music of a definitely secular character to the world through the invention of the opera in 1600. Though up to this time the development of musical art had been in the main confined to works for the Church, composers had also turned their attention to secular subjects. Their treatment of these, however, was practically the same as that given to sacred texts, though a marked and constantly increasing effort to obtain the greater flexibility and variety of style demanded by the corresponding change of theme may be noted. The most important form thus originated was the Madrigal, which still survives, albeit musically very different from its early predecessor. The term was first applied to a poem of a sentimental nature and later transferred to the music to which it was set, Another form, which has disappeared, was the Caccia. This was light and gay in character, and its text, as the name (from cacciare, to hunt) implies, had to do with the chase, though it was further enlivened by the representation of characteristic street and market cries,

The Madrigal won great favor with composers of all nationalities and partook of the various peculiarities in the mainsi of the countries to which it found its way. Some of the most charming examples of early English care its madrigals, and the form is still cultivated in England by madrigal societies. A distinctive that the statement of the Italian madrigal was the use made of the canon. This device of struct imitation was much employed by composers of all schools, but the Italians handled it the most successfully, and it forms a striking peculiarity of these secular comittees the control of the canon in the

ability is there, it will come to the front through

A FAMILIARITY WITH VOCAL TRADITIONS OF THE

the traditional methods of interpreting vocal mas-

terpieces. We must of course study these tradi-

tions, but we must not be slaves to them. In other

words, we must know the past in order to interpret

masterpieces properly in the present. We must

not, however, sacrifice that great quality-individ-

uality-for slavery to convention. If the traditional

Italian method of rendering a certain aria was

marred by the tremolo of certain famous singers.

there is no good artistic reason why anyone should

retain anything so hideous as a tremolo solely be-

There is a capital story of a young American singer who went to a European opera house with

all the characteristic individuality and inquisitive-

ness of his people. In one opera the stage director

told him to go to the back center of the stage and

then walk straight down to the front center and

then deliver his aria. "Why must I go to the back

center first?" asked the young singer. The director was amazed and blustered: "Why?—why, because

every singer for fifty years has sung that aria in that

cannot question anything the great Rubini did."
The young singer was not satisfied, and he finally

found an old chorus man who had sung with Ru-

bini, and asked him whether the tradition was

founded upon a custom of the celebrated singer.

"Yes," replied the chorus man; "da gretta Rubini

he granda man. He go waya back; then he comea

downa front; then he sing. Ah. grandissimo!"
"But why did he do it?" persisted the young Ameri-

can; "why did he always go to the back before he came down front?" "Ah!" exclamed the excited

Italian; "Rubini, he always first go to the back of

Farcical as this incident may seem, many musical

traditions are founded upon customs with quite as

little musical, esthetic or practical importance

Many traditions are to-day quite as useless as the

buttons on the sleeves of our coats, although these

very buttons were at one time employed by our

however, certain traditional methods of rendering

great masterpieces, and particularly those marked by the florid ornamentation of the days of Handel, Bach and Haydn, which the singer must know.

Unfortunately, many of these traditions have not

been preserved in print in connection with the

scores themselves, and the only way in which the

young singer can acquire a knowledge of them is

through the medium of the teacher who has had a

In closing, let me say that while it is possible for

the ambitious student to start his musical work

comparatively late in life (20 to 30 years of age),

it is not advisable, unless he has unbounded energy, positive assurances of vocal talent of an unusually

high character, and the willingness to make any sacrifice

forefathers to fasten back the sleeves. There are,

The great Rubini did it that way, and you

cause it was traditional.

the stage to spit '

wide and rich experience.

Lastly, we come to the matter of the study of

positions of an early age. To modern ears the canon

in a love song seems strangely stiff and incongruous. It was not until the opera was established and had

become the leading amusement of the people that

there was any real distinction between the secular

and ecclesiastical styles. Then, instead of secular music being written in the ecclesiastical manner,

composers began to introduce the lighter, more

fluent style, made popular on the stage, into their

Up to the invention of the opera music had been principally on a choral basis; the voice formed the material with which composers generally built up their works. Instruments were at first used only for accompaniment to singers and merely reproduced the vocal parts; the earliest essays at purely instrumental music consisted of such accompani-ments played alone. Neither was the song for the single voice known until the cantatas of Galilei and Caccini opened the way for the first opera. The nearest approach to a solo performance was the singing of one part of a madrigal or similar composition by a vocalist while the other parts were vocalized without words by singers who were gen-

The earliest influence tending to instrumental music was that exerted by the organ. At first its limited compass and almost invincible clumsiness of structure litted it only for accompaniment in the hurch services, but in time its mechanism was improved, its range extended and the addition of pedals made it a most important factor in the st great school of organ playing arose in Venice early in the sixteenth century, and there the organ entered into its own by the composition of works dapted to its character by the two Gabrielis, uncle and nephew, and Girolamo Frescobaldi, the most distinguished organist of the seventeenth century. of whom Signor Vatielli speaks in such glowing erms in another part of this magazine. Fresco baldi's achievements on the organ were duplicated on the harpsichord in the following century by Domenico Scarlatti. the Liszt of his time, who brought the art of playing this instrument to such a degree of virtuosity that present-day artists find difficulty in reproducing his works on the modern grand piano. These two men represent the highwater mærk of instrumental music in the early Italian school; the tendency of later years has been n another direction.

This may be ascribed to the opera, which opened the way to the solo singer, and he speedily became the center of musical interest. All Italy, and the rest of the world as well, went wild over the illustrious singers trained by the long line of great singing teachers called forth by the necessity of vocal artists able to cope with the technical difficulties demanded by the taste of the times. These singers and the vogue they attained exercised a powerful influence on the direction taken by Italian musical art. The magic of the human voice thoroughly exploited as to beauty of tone and brilliancy of utterance, the newly-discovered charm of melody brought to light by its means, and which had generally been lacking in the severely contrapuntal music of an earlier age, stamped it with an essentially vocal and melodious style that still remains its distinguishing feature. For more than three centuries the opera has been the dominant factor in the musical activity of Italy. Though her achievements in other fields have been many and great, this continues to be the one form particularly congenial to the Latin temperament; Italian music in general is pervaded by its characteristic glow and HOW INDUSTRY AND COMMON SENSE HELP THE MUSICIAN.

BY SIR FREDERICK BRIDGE.

Is you are to succeed in your profession you muse devote all your energies to it, like a man. 1 sav "like a man" because, for heaven's sake, don't let it make you into an æsthetic, long-haired prig. Don't let your hair grow too long. Shakespeare knew of this failing in connection with musicians and artists, for, when in "Twelfth Night" Sir Andrew Aguecheek exclaims, "Oh, had I but followed the arts!" Sir Toby Belch replies, "Then hadst thou had an excellent head of hair."

Another piece of advice is, don't burst out into some abnormal kind of German dress. I don't like to see neckties with true-lovers' knots flopping about. The old-fashioned sailors' knot is good enough for me. When I see long-haired fellows with true-lovers' knots I almost fall down in a fit. People who drop into these vulgar errors are looked upon as common fiddlers. Dress like reasonable human beings, and not like people qualifying for the mad-house

Learn as much as you can in the various branches of your profession. You can not always have your masters with you, and your aim should be to depend upon yourselves. I myself was apprenticed to a cathedral organist and perhaps it is to be regretted that the days of apprenticeship are no longer with us. It is most important that you should acquire a knowledge of the classics in all directions. Singers, in particular, should study not only the chief parts of a work, but the secondary parts as well. Their first chance will probably be to take a secondary part; but if they are ready for the first part, their opportunity may come sooner than they anticipate If, however, they insist upon taking the first part, and then fail, it is hopeless to expect another chance.

Most assuredly, thoroughness is absolutely essential. Of course, there must be brains; if you have not got brains you may as well give up music. You remember the great artist who, on being asked how he produced such beautiful colors, replied, "With brains." So it must be with the musician, whose brains will not be any bigger if he wears long hair and true-lovers' knots.

CHERUBINI'S INDIVIDUALITY.

BY HERBERT ANTCHEER

CHERUBINI was, as a composer, the Strauss of his own day; in addition, he was the theorist who restrained the exuberance of younger and of less perfectly balanced composers. In both these ways he was the leader of the school of which, in spite of his individuality, Beethoven was a member. How many of the innovations which Beethoven made he owed to the training that he received from and his friendship with Cherubini it is impossible to say, As with all great men. Beethoven has been credited with the complete development of many ideas which he only brought to completion and which were carried a long way on the road from conception to fruition by others, it being more than likely that some of these he obtained from Cherubini. This latter, however, had a strong creative talent with which to carry out the ideas which, as a theorist. he formulated. As a master of form-that is, as one who was able to apply the principles of form to his own purposes and was not forced to fit his ideas to the form, he rivaled all his contemporaries; and. considering the state of affairs at the time, it might even be said that he is unexcelled even up to now. His part writing, too, was remarkable for its clearness, a qualification which should surely carry weight in these days when clearness is so necessary and so uncommon. Moreover, his individuality appeared as strongly in his music as in other matters and it is individuality in expression as well as in

substance which will keep art work alive.-Musical

Some Piano Transcriptions of Numbers from Famous Italian Operas By the Eminent American Piano Virtuoso WILLIAM H. SHERWOOD

A FEW days ago an estimable lady, who has been one of my neighbors, asked, "Who do you consider the greatest composer? Is it Verdi?"

Naturally, I answered that I considered several composers greater than Verdi, naming Bach, Beethoven, Schumann, Mendelssohn, Liszt, Wagner and others. My neighbor is very fond of music and has heard the works of most of the great masters. Therefore, her question set me to thinking and led to the conclusion that people who do not depend upon music for a living, as well as those who do not look to it for higher intellectual enjoyment, unconsciously love the simple, beautiful melodies such as those found in Italian operas far better than the works of the composers mentioned above, the works of whom, in many cases, require the hearer to possess trained intellectual, æsthetic and emotional faculties before they may be appreciated. The difficulty with much Italian operatic music is that "it sounds better than it is." Our own genial Mark Twain has said of certain music: "They tell me it is much better than it sounds." The difficultly with much Italian operatic music is that "it sounds better than it is." Notwithstanding this there is much in the older Italian operatic music that will prove of permanent value as long as the art exists.

Such writers as Verdi, Donizetti and Rossini composed melodies of great beauty, and these masters also showed appreciation of dramatic possibilities in their works. Such operas as "William Tell," "La Sonnambula," "Il Trovatore," "Moses in Egypt" and "Rigoletto" bid fair to hold the boards as long as any opera of any school, whether written before or since.

When speaking of transcriptions for the piano, the name of Liszt naturally comes first to the mind. It is doubtful if any such whole-souled, generous nature will ever again exist among musical geniuses. What Liszt did for the music of the most widely different schools (through his peerless playing and arranging) has never been excelled and scarcely equaled. Liszt's piano arrangements of Bach's organ music are as much a standard to-day as when they were first written. Liszt's arrangements of Schubert's songs did as much as anything else to popularize the beautiful melodies of this genius among song writers. Liszt's arrangements of Wagner selections are equally, or still more, in the foreground. It is well known that Liszt gave both time and money, his best strength and influence to help Wagner. He paid Wagner's debts and finally saw his music successfully brought before the public. The result was that his music dramas revolutionized the world of art. All of this Liszt did without remuneration or expectation of reward.

LISZT'S ARRANGEMENTS.

I have frequently felt that Liszt made decided improvements upon the original in his paraphrasing of works from Italian operas. In his "Miserere," from "Il Troyatore," he has relieved the music by strokes of genius in added parts and modulations, and all in such a manner as to enhance the artistic feeling and spirit of the original. To those accustomed to the polyphonic and intellectual work of the great northern composers there are undoubtedly threadbare passages in the original Italian works, where the tedium of hackeyed, commonplace accompaniment and ordinary harmonies is unrelieved. At such moments Liszt knew how to put just the right additional touch, in the proper spirit. He did not spoil the works by overloading

them with his own intellectuality to an offensive degree. To illustrate his spirt of fidelity and appropriate appreciation of the composer's genius, it is worth while to mention an incident which occurred during my studies with Liszt. Miss Anna Mehlig (the German pianiste) was the only other one present with myself when, one day Liszt played several "Etudes" from Chopin, commenting upon their value as studies and their rare beauty as compositions of the highest order. An arrangement by Brahms of the "Etude in F Minor" (Op. 25, No. 2) was characterized as being over-elaborated, Brahms having doubled the principal part (originally written for the right hand with a single "voice" of running melody) by inventing an etude in sixths and thirds, meanwhile making greater demands upon the left hand by doubling and magnifying the parts of harmony and accompaniment. Liszt made strenuous objections to departing to such an extent from the musical meaning and simple beauty of the original, saying that if anybody wished to write an etude in thirds and sixths and other difficulties he had better compose a new piece of music himself, instead of spoiling a beautiful work of genius like that of Chopin. His idea might be compared to the inappropriateness of trying to make a sunflower

Many other pianists have made "arrangements" and paraphrases of the works of great composers. Tausig gave us masterly examples of piano arrange ments from Bach, Wagner, Von Weber and Strauss Von Bülow arranged, in a most beautiful way, the "Quintette" from "Meistersinger" of Wagner. We have the "Magic Fire" from "Die Walkure arranged splendidly by Brassin. Recent adaptations of different organ works of Bach have been carried out in a most masterly manner by Busoni.

Miserere Du Trovatore. Paraphrase de Concert. L. M. Gottschalk.



GOTTSCHALK-VERDI "MISERERE."

One of the best efforts of our American composer, Gottschalk, can be seen in his arrangement of the "Miserere" from "Il Trovatore." In this we see much evidence of the effectiveness with which Gottschalk bewitched his audiences. In the first cords (to be played as short as though they were picked on the strings of the violin) we find a sonorous melody. This page makes a useful study, to help one learn how to discriminate so as to play two or more tones of unequal dynamic force, with the same hand and at one stroke. If the pedal be used sufficiently late after the attack upon the chord to avoid sustaining the short accompaniment notes, but so as to maintain the sound of melody notes until the next interval, the result will be good. A study of dynamic effects and correct, independent control of the damper pedal is hereby afforded and is well worth the student's attention. (See illustra-

The dynamic effect of playing the notes of the well-known melody "I Have Sighed to Rest Me," with brilliant octave embellishments, shows modern

how to use to the fullest advantage in his concert playing. If the melody part is played and sustained with sufficient volume and the octaves are played with sufficient lightness of touch, the dynamic effect (with the aid of the damper pedal) can be made good, notwithstanding the temporary dissonance



caused through the pedal. Much depends upon good judgment and taste in shading the tones.

Charles Kunkel has transcribed the "Overture" to "William Tell." In this number we have the grace and mellow sweetness of the harmonious and tune--ful "Pastorale" and "Shepherd Song" well provided for, while the "Storm" episode is arranged for the piano with a view to obtaining the utmost sonority and an appropriate and thrilling "wildness" by the most simple and practical means. This is also the case with the fiery and brilliant "Finale" which Mr. Kunkel has designated "To the Chase."

These two numbers, arranged by Gottschalk and Kunkel, would be very effective concert numbers for many piano players, to whom the Liszt arrangement of the same pieces might prove somewhat too heavy. Both of these men, in the arrangements just named, brought out prominent features of the melodies in the way best adapted to the pianist's hands and the most effective possibilities of the piano. Splendid brilliancy and fine climaxes are to be found

LESCHETIZKI'S ARRANGEMENT OF "LUCIA DI LAMMERMOOR "

Leschetizki's arrangement of the Andante Finale from "Lucia di Lammermoor," by Donizetti, dem-onstrates that it is only necessary to use one hand to bring out the full expression of the melody with an appropriate and sufficiently complete setting of the harmonies and added embellishments thereto, The work is one of the most useful and brilliant numbers of the far too few arrangements for the left hand. A celebrated pianist once met with an injury to one of his fingers, which prevented him practicing with his right hand for several months. During this time he did some good practice with his left hand, including the arrangement of several numbers by Bach for that hand alone. The experience tnade a more thorough, serious musician of him. A piece of music for the left hand alone. requiring artistic treatment of bass accompaniment, combined with melody, may do much for developing thoroughness. It might be well to digress for a moment to speak of Bach's "Chaconne" for the and highly effective devices, which Gottschalk knew violin, arranged for the piano (left hand only) by



Thalberg's "Fantasie" on "Themes from Moses n Egypt" deserves mention. It is a somewhat lengthy composition, but there is no danger of monotony if well played, as the succession of themes and moods follow each other in an interesting and effective manner. This number shows the genius of Thalberg for legato melody playing with a delightful and appropriately embellished accompaniment, although some of his variations are undoubtedly old-fashioned. However, that is the case with the opera itself. In this number the composer and the "arranger" are both at their best. On page 6 of the printed copy we find one of the homes in half notes, printed for the right hand (see Illustration III), accompanied by legato econd or third finger clings to a note of the melody. Small hands should use the fifth finger in the octaves. Von Bülow could make octaves. played with thumb and fifth finger, sound legate brough a clinging and curving or "twisting" process with the finger joints. In the more brilliant passage best examples of Thalberg's style at the piano, for which he was justly celebrated in his time-the atment of sonorous melody, with brilliant acand a liberal use of the damper pedal. The selection shows considerable advance over the "Home, Sweet Home," for which this composer is so

TWO ROSSINI ARRANGEMENTS

In Liszt's piano arrangement of the "Cajus Animam" from the "Stabat Mater," by Rossini, we have all the dignified and religious characteristics of the number, arranged most effectively, still there is no magnifying of difficulties, but just enough elaboration to bring out the true spirit of music in a clear, practical and effective manner. Although we now have an oratorio, instead of an opera transcription, the music has such fine melody and dramatic power that it is worth mentioning in this connection. It is wonderful to observe what massive results and sonority are brought out in this work, by perfectly simple means. It is slow of movement but full of melody and not too difficult for the pianist of medium ability, whose hands are large enough and strong enough to play octaves fairly well

Among all of Liszt's arrangements from Italian opera. the ideal single number might be his Fantasie or "Rigoletto" (Verdi). In this number we find the melodious music of the celebrated quartette, which is a favorite number for ail the great vocal exponents of "bel canto." Liszt's introduction brings in snatches from the favorite melodic subjects heard during the quartette. (See illustration IV.) This piece is beautiful enough to appear on the programs of some of the great concert pianists of the present day. I once heard Oscar Raif play it beautifully, and Busoni played it at a recital in Chicago when he first visited America. A cadenza, to which a group of these phrases lead, brings us to the introduction of the well-known tenor theme. (Illustration

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V.) A splendid climax at the close of this section is completed by a cadenza of sixths for both hands alternating in chromatic progression. This is right at the climax of the section and just before the close of the phrase, where the tenor has his high, sustained note, with which (in Italian opera) he is expected to bring down the house. The next two examples show specimens of the thoroughly artistic manner in which Liszt carries on the vocal part, coupled with embellishments, which add constantly increasing brilliancy without in any way detracting from the original design of the composer (Illustrations VI and VIL) The use of brilliant ectave passages, running passages and arpeggios, legato and other chord work, give us a rare series of valuable technical exercises as serviceable as any etude to develop









good technic. The most important advice to give to young students who would play such beautiful, brillians numbers is to learn the melodies correctly. Also to learn phrasing, meter, rhythmical and harmonic structure of the underlying parts, temporarily minus the bril liant and showy bravura passages, embellishments, etc Study the melodies first without any accompaniment in order to become entirely familiar with their expression and phrasing, as well as their musical and dramatic meaning. If possible, hear them sung by great singers in their original form in the operas; get the opera scores, or at least the piano arrangement for singers and learn the words, the dramatic situation and study the generally simple accompaniment of bass notes and When afterwards adding the embellishments do so only as you can appreciate their fitting relation to the other parts. Rapid, brilliant runs and passages of arpeggios, thirds, sixths and octaves are not interpretative features of the music, except in a secondar degree and as they ornament the melodies. They should not be used to overwhelm the themes, nor for the sake of displaying your remarkable prowess and your feats of strength and velocity. I have frequently heard some of the most absurd travesties caused in just this manner The players have not known the themes and have had no conception of the poetry and dramatic effectivenes thereof. But they have played with incomparable bois-terousness and lack of taste. On one occasion a young lady pupil brought me such a transcription for a lessor She played with much brilliancy, clearness and good touch; she was equal to the emergency with octaves and runs; she used the damper pedal well and had a tolerable conception of dynamic proportions in regard to rhythm, accent and otherwise, but she did not know the theme, nor even that there was any such melody in the piece. The effect of her playing was incredibly strange. I began to try to set her right. I first left of every ornament, every chord and at first every bas note, and attempted to play and sing the phrases of melody with connected meaning. I thought I had made the composition, as a piece of music, clear to this de-



serving student. She was not one of the bombastic class that a music teacher learns to dread, and whose sins against art can never be settled for in this present world. She returned at the next lesson and played the piece with more perfect execution and still better touch, but again failed to find a connected melody or the phrasing and general meaning thereof. After once more making a very thorough attempt my efforts finally met with success, but it required a great deal of effort and self-denial for her to refrain from brilliant playing long enough to work out the artistic interpretation intelli-

It is easy to overload such compositions with embellishments and brilliancy. Liszt appreciated the spirit of every work that he arranged, so that his embellish ments and brilliant passages (like those of Chopin) appear to grow out of the theme itself and enhance its meaning and beauty, rather than to dispute the field with conflicting and ill-fitting "variations." It is worth while for every concert pianist to have such numberin his repertory, not only because he can please all of his hearers, thereby including the lady who asked me Verdi was the greatest composer, as well as those devoted to Bach and Beethoven. He can also do much to improve his execution and elevate his artistic style in piano playing by studying such numbers,

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Lessons In Analysis of Teaching Pieces

By THOMAS TAPPER

Every work of art presents two essential factors of interest to the observer: (1) The Message to be conveyed by the author. (2) The Form in which the Message is expressed. This is forever true of literature, architecture, painting, sculpture and music. The selection of the Message to be expressed lies with the author's genius for the perception of truth; the selection of the Form in which the Message, is to be expressed lies with his genius and his echolarchin

The fundamental questions, consequently, for the student to consider, in regard to all works of art that come before him, are these: (1) What is the Message? (2) In what Form is the Message expressed? The first is essential that we may come into unison with the author's intention; the second is equally essential that we may regard his intention from his viewboint.

As applied to music, this twofold fundamental principle means that all music is expressive of the composer's thought and intention; that is, it tells something; and, further, the thought is told (expressed) in a logical and definite manner. Hence it is essential to know, concerning every good music composition, these two factors.

As a rule, the best composers do not attempt to stimulate a definite image in the mind, as the painter does in a picture, but rather to stimulate a definite atmosphere. If the reader will examine the titles of Robert Schumann's Opus 68, he will realize at once what this means. Some titles exceed others in the degree of definiteness which relates the music and the title, while in others, especially those carrying the three stars, in place of the title, atmosphere primarily, and not picture, is fundamental.

MOSZKOWSKI'S MINIATURE.

If the reader will turn to the music page of this issue of The Etude he will find a "Miniature," by Moritz Moszkowski. The title does not suggest a definite picture. To play the music impresses one with the conviction that the order of composition, entitled "Songs Without Words," is the basis of this little work. Hence, a poetic thought, without poem, is here set to music. It is our purpose to discover the Form of this work in order to gain a mental impression of the Structure; that is, to learn how this imagined poem is set to music.

To play the music impresses us at once with the fact that the Song is continuous, rhythmically a little more free in the climax than in the beginning, but decidedly a tune thought. To establish the verses (that is, the lines) of the absent poem we must first locate the Cadences. This will show us the Phrase and Period Structure, and, by comparing the Period balance, we shall be able to sketch the Form.

In order to follow the analytical study readily number every measure. There is a decided restingpoint (Cadence) in measure four; another at measure eight; a passing through measure twelve without a sense of cessation, and a decided Cadence in the Dominant (D major) in measure sixteen. There follows from measure seventeen a repeat of the opening Phrase, varied in melodic progression at the Cadence point in measure twenty. There is a pause in measure twentyfour, followed by a continuous development of the melody to measure thirty-six, which closes in the tonic with a feeling of finality. But there follow this twentytwo measures of entirely new matter, in which the rhythm is more free and sprightly, though no less songlike than is that which precedes it.

Analysis of these twenty-two measures shows us that eight measures are literally repeated (measures thirtyseven to forty-four and forty-five to fifty-two); the six concluding measures are sufficiently extensive for a graceful close and are called Coda.

We can now subdivide the entire work into four

Part I (measures 1 to 16). Part II (measures 17 to 36). Part III (measures 37 to 52) Part IV (measures 53 to 58).

Part I (measures 1 to 16) is distinctly melodic Words could easily be set to this melody. The melodic motive is simple, and the coloring (chords and modulation) is rich, with the domain of the character of the

Part II (measures 17 to 36) is in a few measures only a literal transcript of Part I, but in character and atmosphere these two parts are thoroughly unified. The variations in the location of the melody (as to scale and key), the harmonic coloring and the extension by the lengthening of the Phrases, all contribute to establish a contrasting unity that makes these thirty-six measures a complete work.

Part III (measures 37 to 52) is a literal repeat of an eight-measure Phrase; a form of closing group that gives the effect of a brief postlude after the conclusion of the Song. No portion of the first thirty-six measures is used here, and we conclude that the composer intended Part III literally as a postlude to be followed

Part IV, which is but a Coda extension of the whole. Regarded, then, in its completeness, we have before us a little Song, the first part of which sings for sixteen measures and rests in the Dominant, and the second part of which is the same general strain, ending (in measure thirty-six) in the Tonic. Hence, a two-part form (Binary) of the Song order. The purpose of the Postlude and Coda are now clearly seen.

SCHUMANN'S "NORTHERN SONG."

If the reader will again turn to Schumann's Opus 68 and play the Northern Song he will see that this form by Moszkowski is much more free in its structure than definite balance of parts is, as is expressed in the Schumann work. The Northern Song is a definitely balanced three-part form of 8+4+8. The third par is a repeat (with changed harmonization) of the first, This element of freedom in Form-balance is an artistic variant of great importance, and the very nature of the freedom itself emphasizes the composer's meaning.

Music forms, then, may be grouped into two great classes: '(1) Those that strictly adhere to a more or less exact balance of parts as to number of measures and repetition of themes. (2) Those that adapt the Form to the character of the music (that is, to the Message), giving to it a setting at once adequate and

QUESTIONS

- 1. What is the purpose of Form in art?
- 2. Define the words Postlude, Coda. 3. What is a Song without Words?
- 4. Who gave prominence to this form in pianoforte . What is the artistic purpose of Period extension?
- 6. What modulations occur in measures 1 to 36 of the Moszkowski "Miniature?" 7. Why does the Postlude hold closely to the Tonic
- 8. What is the purpose of a Coda?
- 9. What, in general, determines the length of a Coda? 10. Why is not the rhythm of the Postlude exactly like that of the "Song" (measures 1 to 36)?

Who would deny that in his first works even the greatest master does more than reproduce? But it should be borne in mind that those works, though they betoken great genius, can never equal in value the original from which they were copied, for it is only in original work that genius ripens to maturity. -Wagner.

EREE LESSONS

BY OSCAR HATCH HAWLEY.

THEY don't pay-not from any point of view. I make that statement at the very beginning so

that the reader will know at once what is to follow No, free lessons don't pay; in fact, are a positive drawback to the teacher's work, to the work of the class, and to the work of the free pupil as well. I believe every teacher who has had any experience with free lessons will agree with me in saying that the most ungrateful pupils are the ones who do not pay for their lessons. You can put it down as an indisputable fact that those for whom you do the most are the least grateful, and vice versa.

I have tried all schemes and have found that the most good is accomplished by giving absolutely no free lessons. It is to your interest, and to the interest of your class, and to the interest of your free pupil, to cut her off from any more free lessons and to establish a rule that there will be none under any circumstances in the future.

You often hear it stated that you must treat all pupils alike, but there are some pupils in whom one can not help but take an added interest. Not always are they the brightest ones musically-though that is usually the case. But, notwithstanding a natural impulse to give more time to one pupil than another, and to do more for one pupil than another, it is to the best interests of all concerned to curb such in clinations and treat interesting pupils as kindly as possible and yet without too great partiality.

For some time now I have made one rule for all, and am so well satisfied with the results that I shall never change to the old system or to any other system-unless it be more rigid than the present

I once had two sisters to whom I gave extra free lessons every day-they were paying only half-price for their regular lesson on account of povertyand to-day I believe those pupils and all their relatives hate me. What for? Because, after a time, I became too busy to devote so much time to them and then they felt that they were neglected. Not only did I give them those many free extra lessons, but music, and instruments, and books, and almost everything under the sun that I could think of.

You can usually tell what a child is going to do in music by becoming acquainted with the family. If they are a shiftless, no-'count lot of folks there is not much use bothering with any of them for pupils. They may seem to be eager to learn and you may think their very hearts are bursting for lack of funds with which to pursue their musical studies, but the chances are that if they ever do start they will not go very far. They haven't the right kind of blood in them-and blood tells in ninety-nine cases out of a hundred. Of course I know that many a good pupil has come from a poor family and that many a great man has come from the humblest surroundings. You can usually tell the difference between shiftless mendicancy and honest poverty, and it is that difference which counts in a pupil. The former will take all that he or she can get for nothing and feel that it is his or her due. The latter will not take lessons or anything else free unless he or she sees some way of making a return for favors

Quite a number of years ago, when I was just starting out on a musical career, I joined the Y. M. A. orchestra in Buffalo, and Prof. F. W. Reisberg was the director. There was one young man in the orchestra whom I greatly admired because he played the horn sometimes, and drum sometimes, and cornet sometimes—in fact he would jump in almost anywhere and do it well. He was a great help to the orchestra

"He's great, isn't he?" I said one day to Prof Reisberg.

"He's no good," was the positive reply. "He has too much talent. If his music did not come so easily he might some day amount to something as a musician. As it is he will never practice, he will never study. He will just slide along aimlessly, glad to be of assistance in cases like this, but never striving for the great goal. He's too lazy and he does not come from the right kind of people."

It is eighteen years since Prof. Reisberg said that, and every word has proven true. The boy never amounted to anything and he is still drifting to-day,

Educational Helps on Etude Music

By P. W. OREM

MINIATURE-M. MOSZKOWSKI.

In Mr. Tapper's article on another page of this issue will be found a detailed analysis of this piece. Of the set of pieces known as "Miniatures," Op. 28, No. 1, is by far the most interesting. This early opus represents what might be termed the lighter vein of this accomplished writer, whose compositions are probably the most truly pianistic of any since the time of Chopin. This "Miniature" requires and fingered, and the various markings should be

THE TWO GRENADIERS-SCHUMANN.

This is a transcription for piano solo, by the Russian composer Dubuque, of one of Schumann's most famous songs. This is a dramatic setting of Heime's well-known verses. As a finale the "Marseillaise" is most happily and effectively introduced. As the piano accompaniment to this song is so complete in itself, the song is thereby rendered particularly suitable for instrumental transcription. In fact, the song is really a bit of dramatic declamation, in which the piano plays a part equal in im-portance to the voice. This transcription is exceedingly well made. It is not difficult to play and it ollows the composer's ideas with the utmost fidelity. In this piece, as should be the case in all song transcriptions, the player should read the text of the song carefully, so as to imbibe its spirit completely, creating an interpretation in accordance therewith. Note the tone painting throughout, and the thrilling effect of the "Marseillaise." This song was first pub-

HIGHLAND LULLABY-G. A. BURDETT.

This is a very interesting bit of modern composition in characteristic vein. In this piece, while the melody is, of course, predominant, to be rendered in songlike manner, the inner voices are also of importance, especially in the imitative passages, where the tenor voice takes up the theme. This piece displays skillful workmanship, and is well worth careful study. It should prove a popular recital number.

VALSETTE-CARYL FLORIO.

This is a graceful and original waltz movement, interesting in harmonic treatment and vigorous in The composer, who is of English birth, is now resident in America, where he has won disunction as organist, critic and composer. This waltz must be played with steady and careful shading, in accordance with the composer's markings

HEART OF THE ROSE-E LENT

This is a charming drawing-room piece, quite out of the ordinary. The melodies are taking and expressive, and harmonic treatment is striking. This piece will afford practice in tone production, especially of the singing tone in the legato touch, in chord playing, and in expression. A good intermediate pupil should be able to attain much success with it as a recital number. The pace should not be hurried, and a certain freedom in tempo is not signified, but desirable.

GOLDEN LEAVES-R. S. MORRISON.

This is another drawing-room piece, also very charming, but of totally different type from the preceding, In this piece the idealized mazurka rhythm is employed, hence the effect is dance-like rather than songlike. This piece will require precision of rhythm, and should be played in strict time. The accompaniment the theme in A flat is printed in smaller-sized notes in order to call the attention of the player to the fact that the melody notes (printed in full size) are intended to be brought out prominently with full round tone. This piece should prove a brilliant recital

FRATERNAL MARCH-CHAS. LINDSAY.

In this fine march the unique idea has been successfully carried out of incorporating three well-known hymn tunes. These hymn tunes are much used in a number of fraternal bodies, hence the title of this march. There are many church services, society gatherings and other affairs at which the march may be used to good advantage. While it is of the grand march type, it may be actually used for marching purposes. As place of which it is not the grand march type, it may be actually used for marching purposes. As place of which it is not the grand march type. As a piece of music it is exceedingly well put

BUTTERFLY WALTZ-H. WEIL.

This is a bright and delicate waltz movement, not at all difficult to play, but brilliant and effective. It might be played lightly and in a vivacious manner in order to attain the best effect. The finger work must be clean and crisp. A rapid pace is desirable.

VESPER CHIMES } E. SÖCHTING.

These two numbers are taken from a set of characteristic pieces entitled "In Autumn." They are novel-ties from the pen of a successful modern German teacher and composer. While easy to play, these pieces display genuine musicianship in their construction. "Vesper Chimes" is especially clever in its workingout. Each of the pieces has the picturesque, descriptive quality. In "At the Fair" all the hurly-burly of a rustic merry-making is suggested. In "Vesper Chimes" the bell effects are beautifully brought out. These two pieces may be played as a single number by making a D.C. as suggested in the music.

ON THE DEEP SEA-SIDNEY STEINHEIMER.

This interesting little number is from a new set of teaching pieces of more than usual merit. "On the Deep Sea" may be used as the very first piece in which a pupil is asked to play with both hands in the bass clef. Its descriptive quality will appeal to young

QUARTET FROM "RIGOLETTO" (FOUR HANDS)-VERDI-ENGELMANN.

This number appeared as a piano solo in the August number of THE ETUDE. In response to numerous demands this transcription has been arranged for four hands. In this arrangement the effect of the piece is much enhanced. It must be practiced carefully in order to attain a good ensemble, bringing out prominently the more important voices.

INTERMEZZO, FROM "CAVALLERIA RUSTI-CANA" (VIOLIN AND PIANO)-MASCAGNI.

This is one of the most famous instrumental numbers in modern opera. Mascagni was born at Leghorn in 1863. His greatest success, "Cavalleria Rusticana," was produced at Rome in 1890. The "Intermezzo" is played between the two principal scenes of the opera. It is always received with enthusiasm, As arranged for violin it makes a most effective

MARCH OF PRIESTS, FROM "SEMIRAMIDE" (PIPE ORGAN)-ROSSINI-BEST.

"Semiramide" is a florid opera of the old-fashioned type, which is still occasionally performed. It contains many gems of melody. This opera was first produced at Venice in 1823. The "March of Priests" is taken from one of the most striking scenes in the opera, one of gorgeous Oriental magnificence. The organ transcription of this brilliant movement has been made by the famous English concert organist, W. T. Best (1826-1897). It should be played in broad, pompous style, very distinctly, and with full and rich registration. A fine recital number or festival postlude

THE VOCAL NUMBERS.

J. W. Lerman's "Guide Me, O Thou Great Jehovah" is an excellent setting of the familiar hymn, melodious, emotional and full of color. Church singers will be emotions and full of color control singers will be able to make good use of this song. The voice part affords a splendid opportunity to the singer, and the accompaniment is full and richly harmonized.

Geo. Chapman's "A Lover's Enzy" is a musicianly setting of one of Henry Van Dyke's new lyric poems.

It is a beautiful love song, one that should appeal to all singers. It should be sung in broad and impas-

LISZT ON THE PLAYING OF HIS CONTEMPORARIES.

BY FREDERICK NIECKS.

WHILE unspeakably disdainful of the Mendelsson ians, Liszt describes Mendelssohn himself as always aristocratically noble. Of his pianoforte play. ing he remarks that Mendelssohn had more warmth and less technique than Thalberg.

A virtuoso's characterization of his fellow virtu osi cannot fail to be interesting, and may be informing. "At Paris Thalberg was in his time a reater favourite than I. It is true I surpassed him but with him everything seemed already smooth whereas with me everything was wild-a Tohuwahala

Of Moscheles Liszt says that he had no rhythm in his playing, but that he wrote a very correct style, and that the virtuosic passages in his first concerto are very good. Chopin according to Liszt, was incomparable, and most fascinating in the salon, for he played with the most subtle delicacy, and had little strength. He never was able to do justice to the C minor study. As to his studies generally, they are unique for poetry and uscfulness.

For Rubinstein Liszt had a great liking. plays the Erlking paraphrase better than I do." But he was quite aware of Rubinstein's excessive love of noise, of the Tartar strain in his blood. If Liszt was often frightened by Rubinstein's playing, fearing that the prano might go to bits, he yet admitted that it suited him well. The Russian pianist's weaknesses were good naturedly satirized by List. Of Rubinstein's interpretation of Liszt's little and pretty easy Valse-Impromptu, the composer said that he played it like a grand concert piece, quasi a pendant to his own "Watschen Walzer" (the Valse caprice in E flat major). Rubinstein's tempo and other licenses Liszt illustrated by beginning the first movement of the Moonlight Sonata allegro, and showing in the last movement the marching up of the parading troops.

From the pianists to the violinists is but one step.

"Paganini's playing could carry one away, but he remained nevertheless superficial." This is an after-thought and as such correct. But were the young men carried away by Paganini, Liszt included. wrong, although they had no thought of the superficiality of what raised their enthusiasm and inspired them? It is difficult to agree altogether with Liszt when he declares that Clementi was a mere mechanician. What we may admit is that form and even formalism and conventionalism pro dominated in most of his music.-Monthly Musicol

HABIT IN SCALE PLAYING.

BY F. F. OLIVER

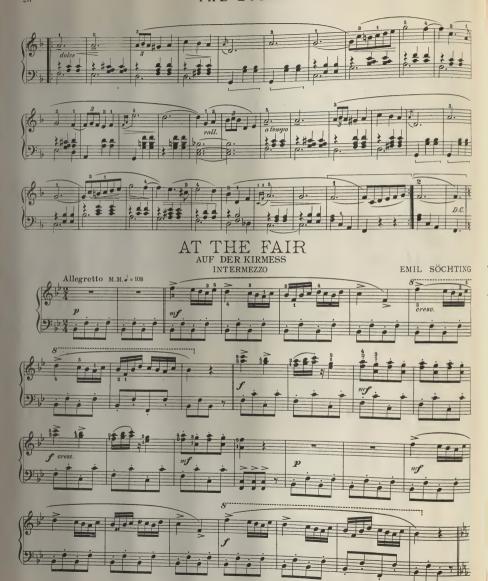
When once formed, habit has so powerful a hold upon individuals that it becomes almost second nature. Taking this truism as an object lesson, if young piano pupils early in life, are induced to form the scale habit, they are becoming acquainted with one of the essential and important vital points in music. As a rule children have a pronounced aversion for the practice of scales; but, if teachers exercise diplomacy and firmness in securing promises from their pupils to always begin their practice period by first practicing the scale that is to be worked on for the next lesson and then always begin the lesson with scale practice, the habit is soon formed and lasting.

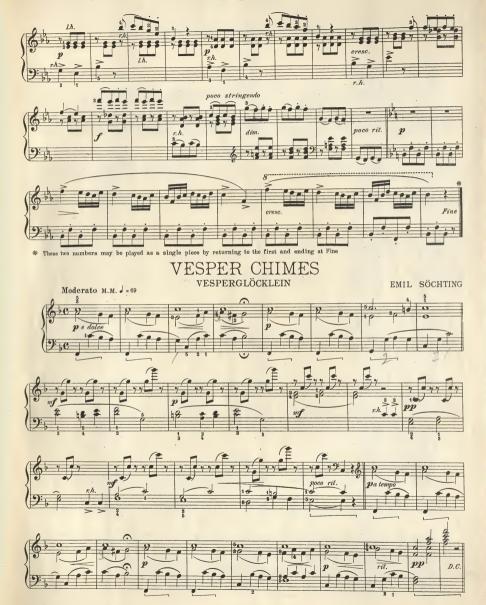
If a new pupil is given the scale C, major, and gradually, all the different positions, by the time these are mastered so they can be played with a good firm legato touch, the rest of the major scale in sharps should be well under headway. The first scale can then be dropped from the regular lesson but not from practice, and the next one treated in the same manner, and so on through both the sharps and flats before the minor scales are begun. An occasional review of all back scales is helpful and necessary. Very soon a child takes great delight in trying to make the different positions of the scale "sound like a piece," and always recognizes a passage in thirds, sixths, or tenths with pleasure when they discover it in other music,

By this method the scales are readily and pleasantly learned and the scale habit formed.

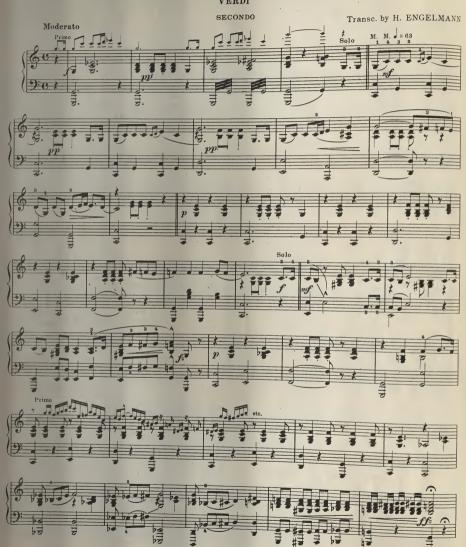
BUTTERFLY VALSE



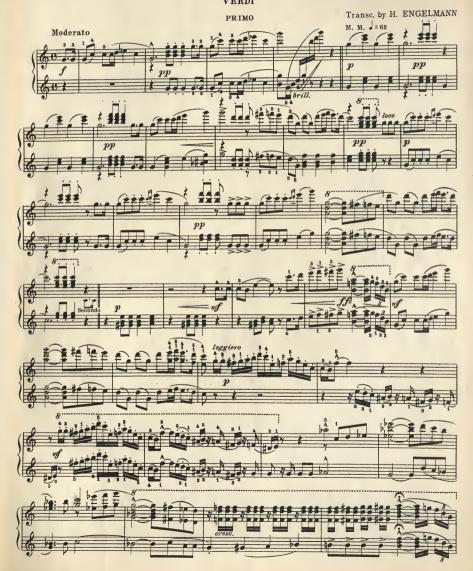


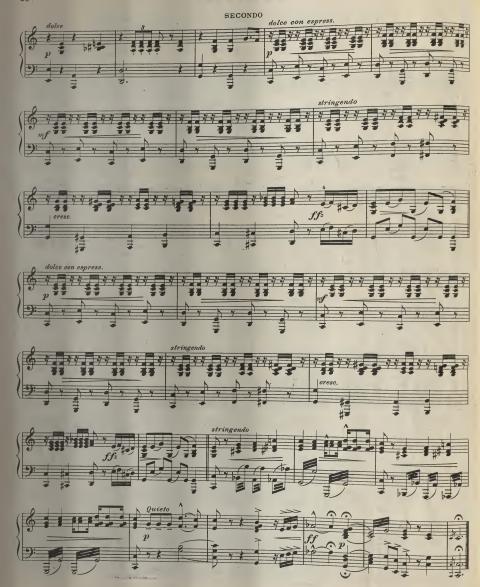


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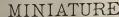


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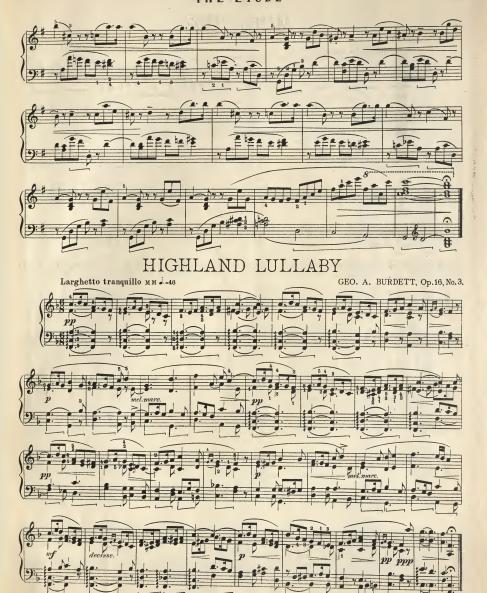


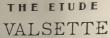


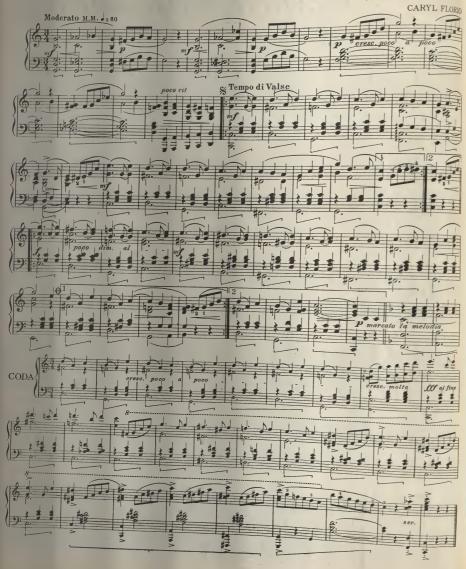




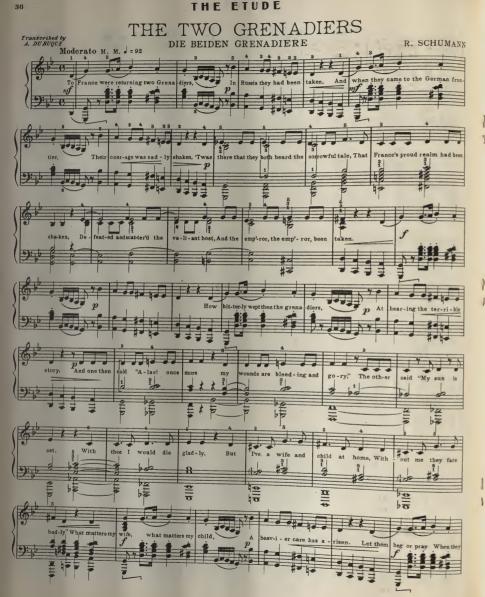


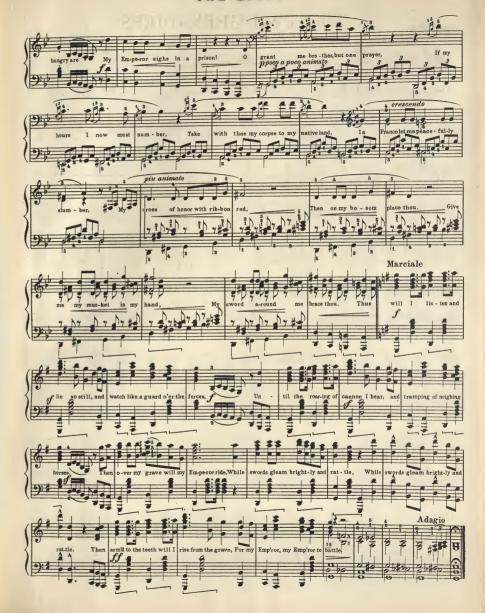


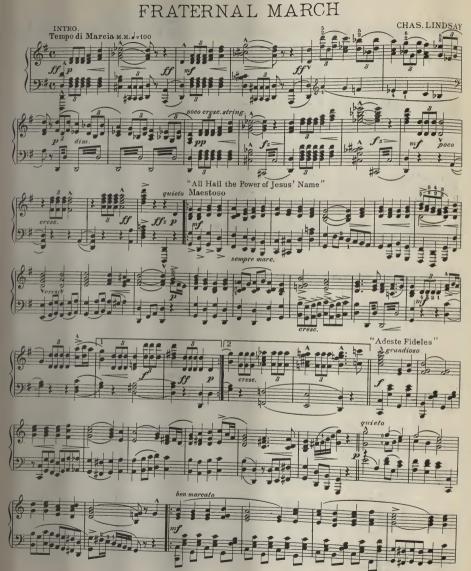


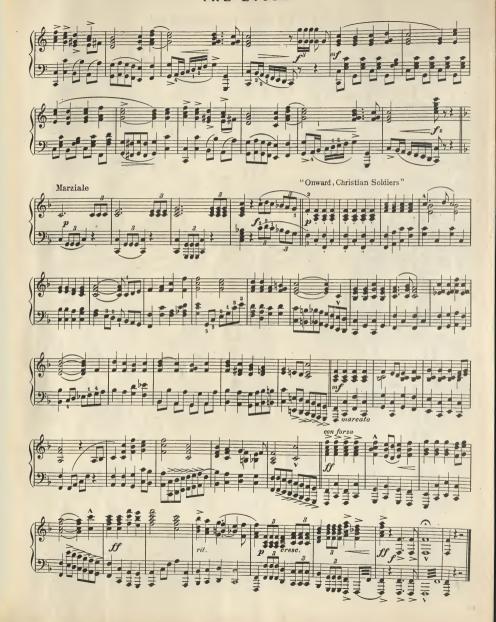




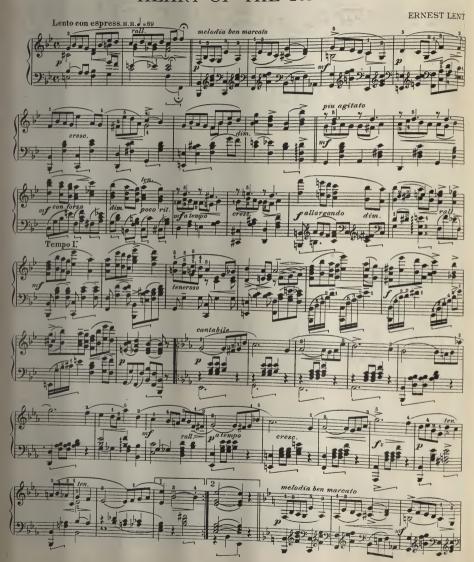


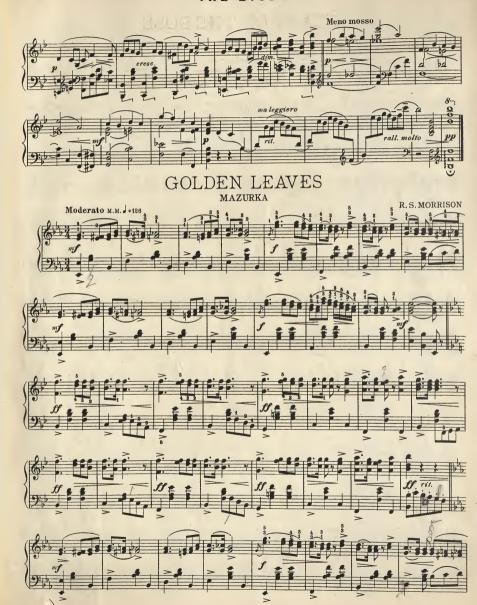


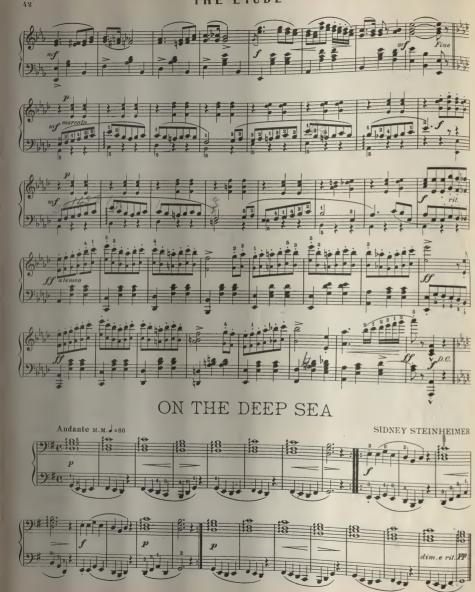


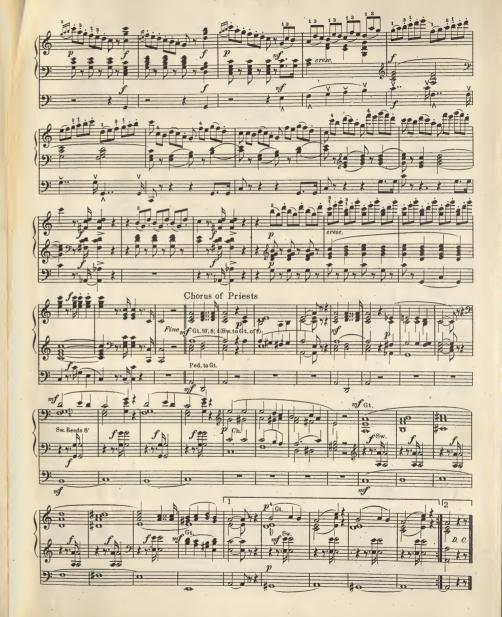


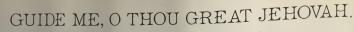
HEART OF THE ROSE

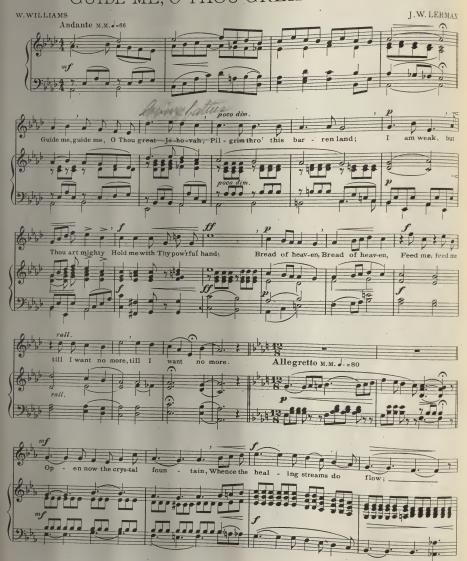


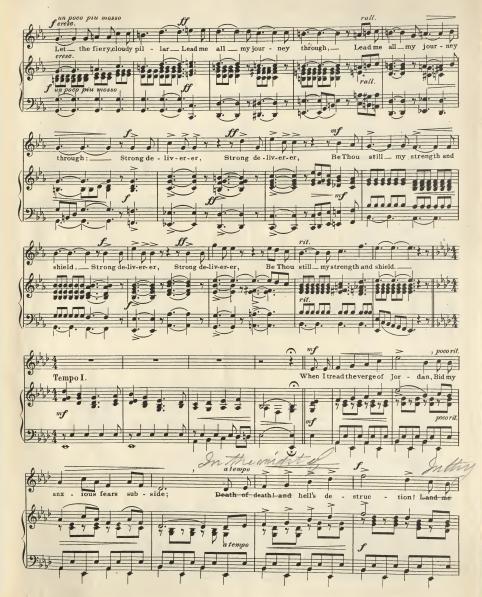




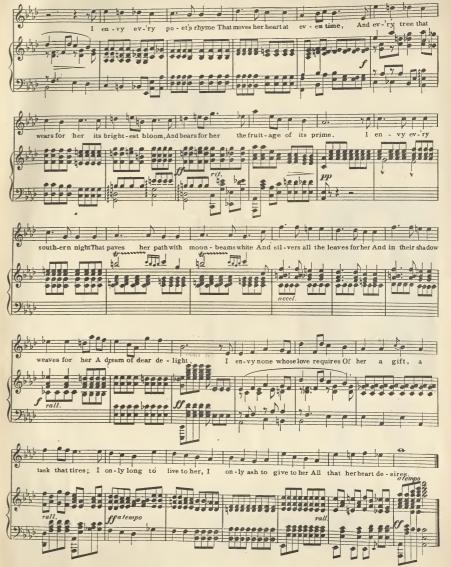












Italy's Musical Influence on Other Nations By ARTHUR ELSON

It is undoubtedly true that Italy has been the trina was called most important nation in musical history. Other "The Saviour of ountries have usurped her place in the last century Music. or so, but her supremacy was of long duration, and

Church singing, so important during the middle studied in Italy, and ages, was based on the Ambrosian and Gregorian systems. These included eight different modes, or tones," for use in sacred music. Ambrose was Bishop of Milan at the end of the fourth century, while Gregory was Pope in the sixth. It is said that later Popes perfected the system, but we find it in full bloom before the time of Charlemagne. When that monarch found differences and opposiwhen that monarch found differences and opposi-tion between the French and Italian singers in his Merulo did pioneer realm, he asked them, "Where is a stream purest, work as teachers of



G. A. ROSSINI. Whose long residence in Paris had a great influence on French musical art.

at its source, or further down?" Naturally, his ourtiers responded, "At its source." "Then go to Italy," he replied, "and get the proper methods there." We find the Italian Church sending out two envoys, Petrus and Romanus, who founded singing chools at Metz and St. Gallen.

In the fifteenth and sixteenth centuries Italy became preeminent in counterpoint. England originated that method of composition, and the great Netherland school brought it into popular favor, but Italy added to it a lofty dignity that was found nowhere else. Palestrina marks the culmination of the Italian school. The Flemish masters had set the fashion of writing masses around some popular tune, and the tenors, who held the melody in those days, would often sing the words of the song, instead of the sacred text. This occasioned such criticism that the Council of Trent was ready to abolish church inging altogether. But some of its members knew of the value of Palestrina's work, so it was decided to let him compose a mass, in order to settle the question. He wrote not only one, but three, of which that of Pope Marcellus was the best. Its lofty and noble style was recognized at once, and made the Council admit that the contrapuntal works were well worth keeping in the service. From this Pales-

A number of the Willaert, became a teacher of prominence in Venice. Germans, too, came to Italy, and we find Hassler study ing with Andrea Gabrieli, also at organ playing, and many pupils came to them from foreign countries



CHERUBINI Long resident in Paris.

OPERA AND ORATORIO.

Opera and oratorio had their origin in Italy. The work of Cavaliere in the latter, and Peri and Caccini in the former, were the first steps that led to the in spiring music-dramas and great sacred choral works that we rejoice in at present. In opera, Peri was soon eclipsed by Monteverde, while at the end of the seventeenth century Alessandro Scarlatti was in full activity. Meanwhile, other countries had again followed Italy's lead. In Germany, we find Heinrich Schütz first in point of time, while Reinhard Keiser and others founded a later school at Hamburg. In France Lully preferred to write ballets rather than operas, but he based these on Italian models, and was himself an Italian by birth. In England Purcell was the pioneer in opera, and composed works of much beauty. His "Dido and Aeneas" is sometimes revived as a curiosity, but its music is welcome for revived as a curtosity, but its music is well on the the freshness and beauty displayed, is well as for the historical interest. Readers of The ETUDE know already how the Italian terms for tempo marks became general at this period, even though Lully did not adopt them. They form a list of words that is more widely known than any language, for they have entered all civilized tongues. It is a pity that modern composers sometimes try to introduce terms from their own languages. The meaning of allegra and andante, for instance, is known to cultivated people in many nations, while the words mässig or lebhaft will make them stop and think.

Italy was responsible for the rise of the sonata, though its final shape was due to C. P. E. Bach. Haydn and Mozart. We find Domenico Scarlatti writing such effective fugues, sonatas and other solo pieces, and performing them with such skill, that he has been well called the father of modern piano playing. Less widely known, but very valuable, is the work done by Pasquali and others in the matter of fingering. The piano itself came from Italy, for that instrument was invented by Cristofori, in 1709.

THE VIOLIN IN ITALY.

In violin playing, also, Italy led the world. France and Germany had some early violinists, but Corelli and Tartini were the real pioneers, both in composition and execution. In France, a great success came to Leclair, who was taught by Corelli's pupil Somis. Towards the close of the eighteenth century Viotti, another famous Italian, settled in Paris, and founded a school that included Kreutzer, Rode, Baillot and others. Some of Tartini's pupil's taught in Germany, too, but the German school did not develop the breadth and power shown in France. The first man to introduce the broad style into Germany was

Ludwig Sponr.

Italy produced, also, the greatest single violinist that the world has ever seen—Nicolo Paganini. The story of his life is of remarkable interest, not only because of his marvelous ability, but also on ac-music of all civilized

count of the misfortunes and persecutions that followed him. His technique was so great that he could do many things which his successors have found impossible. Doubtless this was due to long practice; for in early youth he was compelled by his father to work many hours every day, and in later times he would do the same thing voluntarily. He used to boast of some fanciful secret about violin playing that he could reveal, and it is a fact that a pupil of his, Catarina Colcagno, gained from him a brilliancy of style that astonished all Italy; but the real secret was probably the old familiar story of hard work. Paganini did not found a school, like Corelli or Tartini, for his compositions were not especially distinctive; but his technical achievements have served as a model for all later performers.

HANDEL IN ITALY

It was not only in contrapuntal times, but for the two following centuries that a sojourn in Italy was regarded as a necessary part of a musical education, is not surprising, therefore, to find Handel at Florence in the year 1706. Handel was famous for his playing on the harpischord. The story goes that once, at a masked ball, he sat down and began playing upon that instrument. Thereupon Scarlatti, entranced by the wonderful performance, said, "It must be the famous Saxon or the devil." In Rome a competition in playing was arranged between Handel and Domenico Scarlatti. Handel was declared victor on the organ, while the result on the harpischord was left in doubt. As already stated, Scarlatti was a wonderful harpischord player, but after this event, whenever he received praise for his skill, he would speak of Handel, and cross himself in token of

ITALY'S INFLUENCE ON GLUCK AND MOZART.

Gluck was another composer to visit Italy, going under the patronage of Prince Melzi. During his stay in that country he became Cavaliere of the order of the Sprone d'Oro, or golden spur, and he was afterwards extremely punctilious in demanding the title of Ritter von Gluck. His earlier works were all in the Italian style, including the operas "Artaserse," Cleonice," "Siface" and others. Their reception was so favorable that he was called to London, to become composer at the Haymarket Theatre. Gluck's later successes, and the reforms they caused in opera, have obscured his earlier works. But there can be no doubt that his study of Italian methods gave him ease and facility.

Mozart, too, spent some years in Italy, going there in 1770. Like Gluck, he won a series of operation triumphs, and received many honors, including knighthood. One remarkable feat of his was the reproduction from memory, after one hearing, of a celebrated misercre, by Allegri, which was sung only in the Sistine Chapel. Though Mozart was a natural genius, if ever there was one, yet the Italian influence shows plainly in his works.

ITALIAN COMPOSERS IN OTHER LANDS.

If foreign composers gained by living in Italy, it is also true that Italian composers exerted a powerful effect by going abroad. Thus, in 1776, we find Paisiello assuming control of musical matters at the imperial court of Russia, and becoming the most important factor there in the tonal art. or eleven years later Cimarosa occupied the same position, while Paisiello became a favorite with the rising Napoleon. Cimarosa became a leading figure Vienna, too, where

brought out his famous "Matrimonio Segreto," in 1792. Rossini was another

Italian who became prominent in foreign countries, even if his influence was not of the most artistic sort. Vienna, London and Paris took turns in giving him adulation. The works of Rossini, Bellini, Donizetti and the earlier Verdi show much of superficial display rather than depth of thought, but no one can deny the important part they



Long resident in London and

THE ETUDE

MUSICAL GENIUS IN YOUTH BY CHARLES DORAN.

HELPING THE SHY PUPIL

It was Vincenzo Bellini who once said, "Genius seems indeed to have smiled upon great musicians in their youth," and according to the biographers of the famous composers he was right. The great maestros, with rare exceptions, have shown their marvelous talents for music early in life. Mozart at six years of age composed a minuet, at ten worked on a chanson, and at twelve astonished the world by the production of two or three beautiful

Liszt at nine years of age played his own compositions before the Oueen of Bayaria, and when but twelve years old conducted the imperial orchestra at Presburg, exciting universal astonishment.

sonatas

SIR PAOLO TOSTI.

The famous song composer whose popularity and long residence in England led to Knighthood.

countries. That Rossini possessed real greatness is shown by his last opera, "William Tell," in which

he attained something loftier than the conventional

A greater composer than Rossini was Cherubini, who settled in Paris, From the advanced style of

his orchestral work, he was spoken of as an Italian

who lived in France and wrote German music. His

overtures are still admired on the concert platform.

and his operas still revived on the dramatic stage,

while the sacred compositions of his later years

show much beauty. Another Italian to win remark-

ITALY'S DECADENCE.

The nineteenth century saw a musical decadence

in Italy. The sweet grace of her earlier music was

lost and there were no Scarlattis or Cimarosas to

relieve the monotony that came after the Rossini

school. While Germany brought forth her Beetho-

vens and Schumanns and Wagners, Italy stood still.

Thus we find that in 1850 Italy had almost no con-

cert halls, and even the churches were content to

use operatic airs set to sacred words. Some years

after this Pinelli organized an orchestral concert at

Rome, and engaged sixty musicians; but the box-

office receipts were only fourteen francs. Sgambati

produced a Beethoven symphony, but had to pay for

two classes-those who disliked instrumental music.

and those who fought against German influence. But

in 1870 the Queen gave her support, and this

THE RENAISSANCE OF MUSICAL ITALY.

But Italy could not remain long in the back-

years brought her renown, while Mascagni's "Rustic

symphonies, Bossi has produced great organ con-

activity, due to the efforts of Perosi.

it out of his own pocket. Opposition came from

able operatic triumphs in Paris was Spontini,

style of his early works.

Verdi was scarcely past twelve years of age when he was organist in the village church where he lived, and when fourteen was offered the leadership of a public band at Sorrento.

Donizetti when at school, a mere child, composed sacred waltzes and won for himself the title of "the boy composer." He tells us himself how he loved music above everything else as child, and how his father threatened to send him to work at a cobbler's if he neglected his school work for his music. At fifteen Donizetti had composed much of the music for an opera he was in later years to produce. When twenty he had written the airs for Lucia di Lammer moor, and a year later gave to the world his beautiful Fille du Regiment.

Weber wrote much in his youth, but being of a very timid, bashful and retiring nature, he did not let the manuscripts pass out of his possession for some years after. The story is told that when he was fourteen years of age he wrote a little opera and hid the manuscript. A friend found it and took it to the choir master of the village in which the Weber family resided. The man was charmed with the music to the opera and wanted to know at once who was the composer, and when, after much difficulty, he succeeded in finding out, he sent for young Weber's father and told him what wonderful possibilities lay in his boy, the result was that Carl Weber was sent to Munich to study music.

Gounod was not quite nine years old when he wrote a waltz and several petits chansons. At twelve he composed a little opera, and before another year had passed won fame for himself by his wonderful talent for music.

Chopin, always sad and dreamy, when a child composed a nocturne and was scarcely fifteen years of age when his first works, preludes, polonaises, mazurkas and waltzes were already attracting much attention in the musical world.

In youth Chopin showed poetic fancies, which he loved to associate with his earlier musical creations, and his biographers tell us he got the title of "moonlight composer," as much on account of his fondness for composing seated at the piano, near the window, with no other light in the room than that cast by their moral or religious feelings.-Addison. the soft rays of the

brought many adherents. Since then other countries have paid back a fraction of the great debt they moon, as on account of the peculiar dreamy, mysterious sadness of many of his nocturnes. Chopin wrote much in his earlier years. ground, at least in opera. The works of Verdi's later and his most beautiful valses, those abounding in ornamentation and graceful Chivalry" gave the world a new model for short works of dramatic intensity. Leoncavallo followed Mascagni's lead, and now Puccini uses a higher style than even Leoncavallo. Sgambati has written elegance, were all composed when he was still a Verdi was a prolific

certos and other large works, while the cantatas and operas of Wolf-Ferrari are welcomed in many writer when a youth; he countries. In sacred music, too, there is renewed wrote, in fact, so much that he tells us he found Italy, then, must surely be accorded first place it often difficult to find a among the nations for her services to music. Her early church singing, her lofty contrapuntal work, name for every one of his compositions. It is said of her service in opera, oratorio, violin and piano music, the great Italian musician have kept her in the van of musical progress for that the inspiration that over a thousand years; so she can well afford the gave birth to his Ernani century of rest from which she has now awakened. and Traviata came to him his youth, and his II THE much-vaunted brilliancy of execution no longer Trovatore, too, it is said. dazzles the public as it did of old. Nowadays it is was "running through his the most endined to the was a boy the most endinest of litting Italian plantits, whose services as a teacher in Germany, Austria and America have been most valuable. genius only that carries an audience away with it .-

THE shy pupil is a fit object for compassion, and her teacher is equally entitled to commiseration. Shyness militates against the exhibition of talent that may be quite remarkable, and the shy one's teacher may have to bear criticism which she in no way deserves. The ordinary modesty and self-depreciation of the young girl is to be admired, but any excess of these attributes is to be deplored. What should the teacher do in her endeavor to mitigate to some extent the morbid nervousness from which so many pupils suffer-or at least give way to? Obvi-ously it is of no use to be cross or disdainful with them, nor, on the other hand, is too much softness likely to remove the complaint. Sincere and carefully-expressed encouragement, where deserved, is a good thing, and should not be withheld. It is infinitely better to tackle super-shyness with than the weapon of ridicule. Some young pupils are not to be laughed out of what is after all a congenital failing, and any attempt to apply such treatment will

only make matters worse, The establishment of perfect confidence between mistress and pupil should be aimed at from the very first, and from such a relation the best results possible will accrue. The young pupil must feel that her teacher is her friend, and peradventure the abnormal feeling of diffidence will disappear, and the teacher will not notice the stumblings at every lesson, which are totally absent from the performance when the pupil is practicing at home. Gradually, it may be hoped, the feeling of constraint will wear off, and she will be able to do justice to herself in the eyes of the teacher; and this state of mind having been arrived at the fear of the criticism of friends, who really only want to enjoy, will vanish, and the teacher will be accorded the credit due to

The friendships of teacher and pupil thus formed have often been of lifelong standing, even when the formation has been a question of time. It will be admitted that there is at the outset a bar to the foundation of friendship where the teacher (the woman) is full of enthusiasm for musical art, and possessed of every qualification to instruct, and the pupil (the girl) is so constituted as to be cold and distrait, through shyness; seeming to shrink from every friendly advance of her teacher, and returning only apathy for earnest and downright sympathy, But, despite the temper-trying conditions of her avocation, the music-mistress who is of a kindly nature will exert her utmost to make the pupil recognize in her a friend, and in the end she is bound to win. Gradually the ice will be melted, and the natural promptings of the heart towards evident kindness will result in a reciprocated feeling .-

Music is the only sensual gratification which mankind may indulge in to excess without injury to



FERRUCCIO BUSONI.



THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

Knotty problems are continually arising in the teacher's daily work. Tell us your difficulties. We are anxious to help you whenever possible. In writing please be brief, explicit and never fail to give full name and address

DAILY LESSONS.

Will you kindly answer the following questions "Will you kindly answer the following questions for me:
"I. What can I do with a pupil who will not or cannot item to finger the scales? I have explained why they should be fingered in the proper manner, have dwelf on the importance and have even threat-ened to keep her on them and nothing else, but all to no avail. seed to skep her on treen and nothing ele, but all "2, is It advisable for the bencher to give the pupil a dulty hour lesson, with no practice time by the rule, I have been following it. I feel, however, that it is an injustice to the child, as when the contract of the

1. Refractory pupils are difficult, sometimes im-possible. If the latter, they would better be dis-missed, for there are some whose dislike for music is so great as to make it folly to try and teach them, especially when they have stubborn and ugly dis-positions. However, this should be only as a last you tried keeping the pupil you mention on one ctave of the scale, one note to a count, until thoroughly learned, then adding the second octave?

Learn all the scales in this way before trying to 2. I can see no objection to the daily lesson plan. I have often wished that children could be taught. their music in the same manner as their public school studies, with constant daily oversight. It is not so much that they need to be told something new every day in their music, or given something new to practice, but they would be the better for the supervision. The trouble with children is that they will not, often cannot, at first hold their hands and fingers in right positions of their own accord, especially when they are deciphering notes, for this alone uses up their attention. With someone who knows when the hands are correctly used to watch, the pupil ought to avoid falling into many of the bad habits so common with beginners, especially bad habits so common with beginners, especially children. Very few pupils will go to the piano to practice of their own initiative. They would shirk it every day if some older member of the family did not keep constantly after them. Nothing more hould be expected of children, for all of their faculties are simply in the making. I have known of a number of musically cultured families in the East who placed their children with the best teachers to be had, and, in addition, employed advanced pupils of these teachers to sit with the children during all their practice hours and supervise their work and not allow them to spend any of their time practicing incorrectly. Teaching piano playing is not so much teaching as training. The reason why people do not have someone oversee the practicing of their children is that they cannot afford it. Ordinarily the cost of the lessons is a severe tax without adding a daily increase to it. Nevertheless, if every child could practice under supervision it would be greatly to his or her advantage. It is a long time before any piano student, young or old, is able to walk alone. It is especially so with children. Your pupil may seem dependent now, but she will become independent all the sooner for your watching; that is, if you do not permit wrong finger and hand conditions to prevail. Learning to play the piano is a process that absolutely demands the intelligent application of principles and the close attention that

no child can possess except after the work of years,

left so much to their own devices. You may be

grateful that you can have the opportunity to pre-

vent one child from acquiring the wrong habits so

The wonder is that they do as well as they do, when

MUSIC FOR SIX HANDS

"Can you tell me where I can procure music for six and eight hands on one plane, and will you that I can have the use of two planes but would like my pupils to do some ensemble work. Do you consider such practice heneficial or a waste of

Ensemble practice is most advantageous for all pupils, especially in the development of ready musicianship. Pianists often find themselves in a position where they are asked to play accompaniments for singing, for instruments, or perhaps for choral work. Without previous practice they are almost helpless and are a dead weight on those they are playing with, whether it be instrument or voice. Realizing the importance of such practice, an endowment was once bequeathed in Boston for the maintenance of a room with two pianos and library, where students could have hours assigned them for practice on presentation of proper credentials.

Teachers who can avail themselves of a violinist and 'cellist for ensemble practice with their students are indeed fortunate. Students themselves can hardly be expected to realize the value of such work, but later in their careers they will understand it most thoroughly. Six hand music is more suitable for children, perhaps, as advanced players enjoy more taking up the four hand practice of symphonics and other orchestral compositions. The six hand pieces stimulate the interest in young players. They enjoy doing things together. Where one has a large class of students and brings them forward in frequent recitals, more of them can appear on a single program. Of course only a few can appear in solo, and while each has his or her turn, yet it helps to keep them interested if they can appear in some simple concerted piece at more frequent intervals.

frequent intervals.

The following six hand pieces you will find suitable: Girard Gavotte, by Forday; La Cinquantaine, by Gabriel Marie; Balletta, by Pagoncelli; Bizzurria, by Pagoncelli; Promenade-Polka-March, by Ruegnest; Gipsy Ronda, by Kramer; From Norway, by Koelling; Rustic Dance, by Reinecke; A May Day, by Rathbun; Polish Dance, by Scharwenka; Grand Galop Brilliant, by Wollenhaupt.

For eight hands, one piano: Valse Lorraine, Matince de Printemps, and Gavotte Puccinella; all by

GRAND ARPEGGIOS.

"Will you please tell me what is meant by grand

In the Plaidy system of technic there are five groups of arpeggios. Each common chord, as they used to be called, has four notes and is played in three positions. For example, C-E-G-C, E-G-C-E and G-C-E-G. Playing in this form constituted the first group. The second, third and fourth were but variants of these positions. The fifth group played each of the positions up and down the keyboard, two or more octaves. These latter are called grand arpeggios, and should constitute the principal feature of your arpeggio practice.

OCTAVES

"Would it be correct to introduce Kullak's intro-ductory octaves with Czerny-Liebling. Book I, and would you advise Loeschhorn. Book I, Rogers' ar-rangement, and First Sonatinas with it?" (R.

Kullak's octave studies should not be taken up for systematic study before the third grade, and even then the student should not attempt to carry them too far. Octave study needs careful handling. common with children, and which it is often imposoctave study you will find in Mason's "Touch and

Technic." The two books may be used advantage ously as supplementary the one to the other. Rogers selection of the Loeschhorn etudes is most excellent and the "First Sonatinas" goes admirably with it

STIFF HANDS.

"I am anious to become a thorough musica-but can give but two hours a day to practic, and must we the forult grade, each well and low must I am willing to give the whole time to rectain the willing to give the whole time to rectain the "I what studies and excretes should I are awkward, eild finger!" as well and the will be a "What titled said exercises should I are "S. What titled said exercise practice." I have seen Carray's, Cramer's and Chementis all stre-tisted. Which are best for mer? (E. F. C.)

If you are trying to play in the fourth grade an your fingers are awkward and stiff it would seen as if you were playing beyond your ability. I would suggest that you take a vigorous course of finger work upon the table until you can induce a condtion of freedom in finger action of which you are thoroughly conscious. Study attentively, closely and thoughtfully for several weeks. Do not expect to accomplish your end in a short time. Place your hands in playing position on the table and oscillate them to and fro until they feel perfectly free and easy. Then slide the fingers back and forth, first all together, and then individually, until the motions can be made easily. With some of the fingers you will find that even this exercise will require a great deal of patience. You will have to exercise them with excessive slowness at first. This will help you to gain control of the muscles. Then take up the slow trill. Place the fingers in playing position Raise the first finger and keep it ready for active Count four very slowly, not faster than M. 60 for each count. At count one, strike quickly with first finger (thumb); at count two, raise second finger, at count three, strike with second; at count four raise first finger. Repeat ad infinitum. Then the same with each pair of fingers, two and three, three and four, and four and five. Each hand separately at first, then together.

Then, arranging as at first, at count one let first finger strike and second rise simultaneously; at count two, second strikes and first rises, and so on. When this is thoroughly mastered with metronome at 60, one note to each count, gradually advance it until 120 is reached, which is the same as two notes on a count at 60. Start again at 60 and advance to 120. when 60 may be begun again with four notes on a count, if meanwhile none of the stiffness is returning. If so, practice longer on slower motions. Take up many five-finger exercises from your Plaidy or Philipp and treat in same manner. Then go to key board and repeat them, first merely tapping the tops of the keys without producing sounds, in order to develop lightness of action, then with just enough strength to produce a soft tone, and work them up. Abandon your fourth-grade pieces for a time and begin with very easy ones. You should work for a couple of months at the exercises I have indicated, however. Anyone who works at this with intelligence, patience and endurance for a long enough

time can cure himself of stiff hands. 2. For rhythm and time get "Studies in Musical Rhythm," by Justis, and "Exercises in Time and Phythm," by Harley For the ingression Theory Rhythm," by Hepler. For phrasing procure "Theory of Interpretation," by Goodrich.

3. For etudes nothing could serve your purpose better than Czerny-Liebling. Cramer and Clement are too difficult for you at present. Cramer may follow the Czerny, and the Clementi next.

CZERNY'S STUDIES.

"1. Is Czerny's School of Velocity a good book to use with Kubliu's and Chement's somatines was not taught Czerny until after I was wrost. The contract of the

1. The sonatinas of Kuhlau and Clementi are of varying degrees of difficulty. The simpliest of them can be used very nicely with the Duvernoy Studies. Op. 176, while the more difficult would be more suit able to use with the Czerny velocity studies. Have you examined the Liebling graded selection of Czerny in three books? You may find it admirably adapted to your needs.

Each note in a series upon which a chain trill is played should be executed exactly as if the following note ended the trill. That is, the first note trills in the usual manner, with the two termination notes at the end, closing on the next, which, how ever, continues trilling in the same manner until the



VOICE TRAINING.

for THE ETTINE with

CHISEPPE CAMPANARY

The Eminent Baritone of the Metropolitan Opera House, New York.

(Entroes North-Rew living singers are before the control of the co

So much has been written upon the futility of applying one method to all cases in vocal instruction that it seems useless for me to say anything that would add to the volume of testimony against the custom of trying to teach all pupils in the same manner. No one man ever has had, has, or ever will have, a "method" superior to all others, for the very simple reason that the means one vocalist might employ to reach artistic success would be quite different from that which another singer, with an entirely different voice different throat and different intellect would be obliged to employ. One of the great laws of Nature is the law of variation; that is, no two children of any parents are ever exactly alike. Even in the case of twins there is often a great variation. The great English philosopher, Darwin, made much of this principle. It is one which all voice students and teachers should consider. for although there are, from the nature of things, many foundation principles cases, the differences in individual cases

THE VALUE OF SELF-STUDY IN Panofka and others, Such books are in teaching, suiting the book to the individual case. The pupil needs material From an Interview Especially Secured of this kind, and it should be chosen with the greatest care and consideration not only of the pupil's voice, but experience. These books should not of observation reaches his majority be considered "methods." They are with a taste for singing trained by the common property of all teachers, and most teachers make use of them. ers. They have had the best vocal

> ing from the mind or some one person who has the effrontery to pass them off upon an all too gullible public as the one road to a voca Parnassus Only the singer with years of ev. perience can rid i c u l ous this course is and how large is the of failure of the pupils claim to fame is that they teach

> > method

Proud as 1 glorious past of which must remain the same in all methods is inconceivable. There were say that you are a good teacher." are sufficient to demand the greatest teachers, and some of them made notes asked, "Which one of the candidates to impart instruction, is one that is keenness of observation, the widest experience and an inexhaustible supply cannot believe that if these teachers ident?" I always reply, "Wait four study alone or not at all than with a of patience upon the part of the teacher. were living to-day they would insist

This leads us to the subject at hand. had advantages for self-study that were to my mind, is by no means the case. of greatest importance. On all sides One may be born with the talent and good singing and great singing might be heard conveniently and economically. Opera was and is one of the great national amusements of Italy. Opera houses may be found in all of the larger cities and in most of the smaller ones, The prices of admission are, as a rule, very low. The result is that the boys in the street are often remarkably familiar with some of the best works. Indeed, it would not be extravagant to necessary. I have used these and others say that they were quite as familiar tious to be a singer. Night after night with these musical masterpieces as some of the residents of America are with the melodramatic doings of Jesse praying that I might some day be one James or the "Queen of Chinatown." Thus it is that the average Italian boy behind the footlights. I listened to the of his intellectual capacity and musical with a fair education and quick powers famous singers in the great opera house My understanding of a "method" is a set instruction in the world, providing, of of hard and fast rules, usually emanat- course, they have exercised their powers of

indement.

that it han-

pens that

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ing that

would fall

under the

"coaching."

SIG. GIUSEPPE CAMPANARI No Italian singer has ever been more popular in America than Sig. Campsnerl.

vocal art in the country of my birth, I perience upon the operatic stage itself. cannot help being amused and at the I trust that I have not by this time same time somewhat irritated when I given the readers of THE ETUDE the think of the many palpable frauds that impression that teachers are unneces- theory. The only opera school in the are classed under the head of the "Real sary. This is by no means the case, world is the opera house itself. No Old Italian Method" by inexperienced A good teacher is extremely desirable. school ever "made" a great singer or a teachers. We cannot depend upon the If you have the good fortune to fall past in all cases to meet present con- into the hands of a careful, experienced, ditions. The singers of the olden day intelligent teacher much may be accomin Italy were doubtless great, because plished, but the teacher is by no means they possessed naturally fine voices all that is required. The teacher should and used them in an unaffected, natural be judged by his pupils, and by nothing manner. In addition to this they were else. No matter what he may claim born speaking a tongue favorable to it is invariably the results of his work beautiful singing, led simple lives and (the pupil's) which must determine his had opportunities for hearing the great value. Teachers come to me with wonoperas and the great singers unexcelled derful theories and all imaginable kinds by those of any other European coun- of methods. I always say to them; try. That they became great through "Show me a good pupil who has been the practice of any set of rules or trained by your methods and I will

the pudding is in the eating."

SINGERS NOT BORN, BUT MADE.

We often hear the trite expression, The students in Italy in the past have "Singers are born, not made." This, deep love for music, and one may be born with the physical qualifications which lead to the development of a beautiful voice, but the singer is something far more than this. Given a good voice and the love for his music, the singer's work is only begun. He is at the outstart of a road which is beset with all imaginable kinds of obstacles. In my own case I was extremely ambi-I played 'cello in the orchestra at La Scala, in Milan, always wishing and of the actors in the wonderful world with the minutest attention, making mental notes of their manner of place ing their voices, their method of interpretation, their stage business and everything that I thought might be of any possible use to me in the career of the singer, which was dearest to my heart. I endeavored to employ all the common sense and good judgment I possessed to determine what was such a musically and vocally good or othersinger as wise. I was fortunate in having the Caruso, cer- training of the musician, and also in tainly one having the invaluable advantage of beof the great- coming acquainted with the orchestral scores of the famous operas. Finally all time, the long-awaited opportunity came and could be I made my début at the Teatro dal accidentally Verme, in Milan. I had had no real heard by vocal instruction in the commonly acmanager cepted sense of the term, but I had while sing- .really had a kind of instruction that

ing and re- was of inestimable value. ceive an Success brought with it its disadvanoffer for an tages. I foolishly strained my voice through overwork. But this did not upon the discourage me. I realized that many spot, Caru- of the greatest singers the world has so's pres- ever known were among those who had met with disastrous failure at some time in their careers. I came to the result of America and played the violoncello in much train- the Boston Symphony Orchestra. All the time I was practicing with the greatest care and with the sole object of restoring my voice. Finally it came back better than ever and I sang for "coaching," Maurice Grau, the impresario of the together Metropolitan Opera House, in New with his York. He engaged me and I have been splendid ex- singing continuously at the Metropolitan ever since. Notwithstanding this varied experience, I still seek to learn, and to learn by practical example, not great artist. The most they have done has been to lay the foundation. The making of the artist comes later

NOT GIVEN TO ALL TO STUDY SUC-CESSFULLY WITHOUT A TEACHER.

In order to do without instruction one must be very peculiarly constituted. One must be possessed of the pedagogical faculty to a marked degree One must have within oneself those qualities for observing and detecting the right means leading to an artistic end which every good teacher possesses. In other words, one must be both teacher and pupil. This is a rare great teachers in olden Italy, very great Before our national elections I am combination, since the power to teach, given to very few. It is far better to years and I will pass my opinion upon poor teacher. The teacher's responsi Please understand, I am not decrying upon their ideas being applied to each the ability of the candidate the people bility, particularly in the case of vocal the use of books of exercises such as and every individual case in the same select." In other words, "the proof of students, is very great. So very much depends upon it. A poor teacher can

do incalculable damage. By poor teachers I refer particularly to those to undergo the vocal torture that is sometimes nalmed off on the public as teacher living can do is to put the artist in the right track, and this in itself is responsibility enough for one man or

SINGERS MAKE THEIR OWN METHODS. Sound singers, however, have little pupils to a proper appreciation of the As we have already said, most every more than the bare ambition to sing, best song music. is all the same in the end. The Chinese may, for instance, have one name for God, the Persians another, the Moham-the they are wonderfully gifted and medans another, and the people of persons of this kind are most always God principle and the worship principle wants to go in opera nowadays. singers who have not any chance whatin singing. The means that apply to ever I have only to say that the sooner class musicians, to good English texts. my own case may apparently be dif- this is discovered the better. Far better ferent from those of another, but we put your money in bank and let com- winged messages that shall announce to tones and interpret the meaning of the not do.

One thing, however, the student should seek to possess above all things, ing in music itself. This can not begin too early. In my own home we have hold the breath at the diaphragm and always had music. My children have not at the throat? always heard singing and playing, and consequently they become critical at a baritone rôles although he has had only one year's actual direct instruc-

I cannot help repeating my advice to students who hope to find a vocal eduridiculous correspondence method. Books may set one's mental machinery singers more closely, but teach they cannot and never can. The sound reproducing machines are of assistance making the voice will be shorn of its in helping the student to understand the breathing, phrasing, etc., but there is nothing really to take the place of the living singer who can illustrate with his voice the niceties of placing and to the right degree for the vowels u

My advice to the voice students of My advice to the voice students of a distribution of the state of the as the opportunities in other ways, ofered artists in America has attracted voice to sound unpleasantly. the greatest singers of our time to this country. It is no longer necessary to their efforts to the large Eastern cities. of concerts and musical festivals After all, the most important thing for tunity to hear the best singers of the

GREAT VOICES ARE RARE.

THE ETUDE

GOOD SONGS. One may be sure that in these days

Truth blooms only in the realms of Dreamland
few, if any great voices or undiscon.

And the Beautiful in Song alone.—Schiller.

who are carried away by idiotic theories few, if any, great voices go undiscovand quack methods. We learn to sing cred. A remarkable natural voice is so by singing-not by carrying bricks rare that some one is sure to notice it taste and to strive to cultivate the taste upon our chests or resorting to other and bring it to the attention of mu- of our pupils. This is not so easy to do ridiculous you and arise. Consequently sicions. The trouble is that so many, as it is to write it down; and the property of the soft and the property of the property o life with a natural or "green" voice than regarding their voices. I have had two classes: those people who have taste them come to me with voices that are and those who haven't. The very least obviously execrable, and still remain we can do, however, is to keep as distant unconvinced when I have told them as possible from the contamination of what seemed to me the truth. This trashy songs. business of hearing would-be singers is The list of really worthy songs is, alas, an unprofitable and an uncomfortable extremely limited. It is our duty to make one, and most artists try to avoid the ourselves thoroughly acquainted with ordeal, although they are always very these-to return to them again and again; glad to encourage real talent. Most likewise is it our business to lead our

Why cannot our half-dozen or more ready to swallow flattery indiscrimi- foremost English and American com-Christian nations another. But the nately. Almost every one, apparently, posers favor us with a greater output of meritorious songs? There is a crying need of fine "Lieder," composed by first-

We are waiting for them-for the are all seeking to produce beautiful pound interest do what your voice can-us the dawn of a new song era; we are longing for new songs, set to original English texts-songs breathing depth of emotion, sublimity of inspiration and of impeccable workmanship-songs in which the true poet and the capable composer the true poet and the capable composer clasp lands. Until they come we English and American singing teachers shall have to content ourselves with the great treas-Let us consider the tongue. This use of German Ladder, temporary you sure that it is always flexibly mittig to such translations as we can quiet when you sing? That the tip is obtain, except for the worldly few inure of German Lieder, resignedly substances of masterful, singable English renderings, such as the admirable tran lations by the late John S. Dwight of

some of the texts set by Robert Franz. The practice now generally prevalent two years that I have been with you the poise of the vocal apparatus and of singing such songs in the original text my voice has improved steadily in size is well enough for the singer and excel- and quality. I sing with more conlent schooling for our pupils, but, unless dence every day and I am sure that it Again, are you sure that you drop the jaw flexibly and to the right degree the jaw flexible and the right degree the jaw flexible and to the right degree the jaw flexible and the right degree the right degree the jaw flexible and the right degree the jaw flexible and the right degree the right foreign song will forever remain lustrepreciated than I was even six monthfor the vowels e (as in be), a (as in less when sung to audiences unfamiliar bay). a (as in bad)? If not, those vowels must be "made," and in the conceived

CARUSO ON KEEPING TIME.

not or will not count the time prop-

erly. There are those who sing with-

get a good breath and prepare for the

artists do not possess. A singer may

make all the efforts he desires and still

about anything else. The right accents

making all their desired 'effects' in ap-

"THERE are many singers who can-

beauty. (as in due). o (as in go), a (as in balk)? If not, they will be "made" and beauty

ARE YOU SURE?

Let us consider the tongue.

depressed at the back? That there is

no tremor in the multitude of delicate

muscles which control its movements?

Contraction of the tongue will disturb

effectually disguise the natural quality

Are you sure that in the interval he-

Are

on a country. It is no longer necessary to muscles be made to act correctly? notes their full value. The rests, above sacrifice for a teacher to lose so failby no country of the world is opera of yours, who since and has always order to have sufficient opportunity to given with more lavish expenditure of of yours who sings and has always money than in America. The great sung beautifully how it is possible to noney than in America. The great ingers are now by no means confining think of all these things, and sing with next phrase. It is this exactitude that their efforts to the large Fastern side. Great the confine their efforts to the large eastern class: "Why, I never give a thought to such Many of them make regular tours of the country, and students in all parts the country, and students in all parts and the country, and students in all parts matters, but simply breathe and sing the country, and students of the country." In this answer lies the key to the whole problem.

IT is natural and easy to sing correctly and unnatural and difficult to sing incorany singer is the development of the rectly. When you were three years old critical sense. Blind imitation is, of your tone production was in all probabilcourse, bad, but how is the student to have been acquired by great effort conhave by great effort conh ity absolutely correct. All your faults tinued through a long period of time.

BY S. MESICK

WE submit here two conversations be tween teachers and their pupils. The show clearly both points of view of subject much discussed at present, and every successful teacher finds himself compelled to face the problem occasion. ally in his experience. The arguments that follow should aid such teachers, he strengthening their conviction in sith

TWO SUGGESTIVE DIALOGUES

FIRST TEACHER AND PUPIL

Teacher: This morning I would like to talk to you about a matter which have been thinking of for some time Pupil: I am all attention sir only fear you are displeased about no progress

Just on the contrary. Are your people deeply in sympathy with you

I think so; yes.

Enough so to be willing to give you the advantage of a two or three years' course of study abroad? P.: I think so, if they thought it

would be a real advantage. They have several times broached the subject to me, but I felt that I was making good progress with you and that it should by no means be interrupted at present

T.: Do they have confidence in your judgment of your own prospects P .: I think they have so much confidence in your influence upon my judgment that they have dropped the matter.

T.: It is the very purpose of this conversation to influence you to give the subject serious and careful thought.

I am sure that I have thought over the situation. During the last ago, and, as I have no cause for dissatisfaction, I see no reason for changing my present course.

T .: Your progress during the las two years has been so great that I have definitely planned a career for you. It is the very fact that you are satisfied with your progress here and rallentandos where they are not neces-

sary to gain time to recover the breath plan to go abroad as soon as practice P.: You would advise me then to that they have not taken when they able?

proved yourself to be, my hopes are so strong for what the future may have in store for you that I prefer the sacauthority in singing—something many rifice of a good pupil to the retardation of a fine career.

P.: Why do you prefer Europe to keep the time-and he must keep it. one of our larger American cities sing in time. They give every thought larger opportunity for purely ments to the volume of tone they are producferent from your home environment in music depend very much on the exact time. Tone artists, while still and the advantages of familiarity with the languages and of general culture day? In my goth I head continuous such actions as Lasalle, Gayarre, Patti.

"The preservation of my voice I at nevertheless do not ever lose sight of musical side of your work which you be Reszke and others. How could I tribute to never having sune when fired, the time. Those who do are usually would encounter there is so different so indispensable to a well-rounder help profiting by such excellent experi- or ever straining for high tones."— apt to be markety, and are not to be from the American attitude as to describe the success of the straining for high tones. The Gentlemann of the form the American attitude as to describe the straining for high tones. serve consideration.

P.: You mean that I should meet be received at all, and the exception-America?

ling to our incorporate standard. The question is never: Is eign pupils.

Now, to anyone with a clear idea or standard. The physiology of the vocal act it must the making of an artist and. T.: Indeed, it is only necessary to shall this woman be encouraged and look in the advertising columns of our be patent that any man, woman or helped for the sake of what she may musical papers to get an idea of the child who is not diseased or deformed be fifteen years from now? But it is numbers of teachers who stand ready can learn to sing. Singing is the most always: Is she to-day worth five dol- to accept the far-famed American gold natural act in the world-simply audible lars or a thousand per evening? In in return for so many rôles taught, and breathing, "only this and nothing more." Europe, on the contrary, not the sing- for instruction in such-and-such a maring-teacher alone but the great mass velous vocal method, but it is not easy he or she can learn to sing is another talent even in the making that they are to make the best choice among this beglad to encourage and even listen to wildering array, and a wrong first step Very often the most hopeless and unsuch aspirants for future laurels, is fatal, Though they see the imperfections P.: But you cannot deny that the be brilliant and artistic singers. clearly they are discerning enough to successful singers of to-day are practirealize the gradual rise of a singer's cally all of foreign training. ability and are willing to graduate a student into the artist ranks at the earliest point when they can sincerely do so

P.: Theoretically I appreciate all that you say, but, practically, would it me to start out after a career in a country of which I have little knowledge and where I have few friends?

this kind of problem will determine, to a great extent, the success of your career. The farther you go in your professional life the greater will be your necessity to attract both professional and social support, and you should rather welcome the chance to exercise your power of calling upon all your resources that can be of help to you than look upon it as a source

tion I shall think the matter over fectly accord.

SECOND TEACHER AND PUPIL.

probably the most practical way would be to enter one of the national conservatories. I have always heard them mentioned as affording the best instruc-

gated the situation seriously. The na- doubtful success? must have very exceptional talents to indeed.

ahead and be successful, no matter feel quite sure that they cannot sing.

true, that here a singer must take her national conservatories are so inac"not wisely but too well"—those who
rank, even in her student days, accordcessible, there must be many good
have suffered many things of many ing to our notoriously commercial teachers who are willing to accept for-

our American public a little more in- sary to go back to first principles. clination to dispense with the necessity must be shown the fundamentals, how for a long list of foreign credentials in connection with a singer's claim to be taught to stop thinking about recognition. Pride in the achievements breathing and to breathe, to stop thinknot be a hazardous undertaking for of exclusively American trained singers ing about singing—and to sing. He is certainly pardonable, and press agents are realizing the advertising will be able to trust his body to do its value of this rare qualification and its work of tone making without con-Your ability to cope with just appeal to the public sense of patriotism. stantly interfering with it by self-con-

American student will feel any neces- he may take to his soul the comforting sity to go abroad to perfect himself assurance that anybody can sing. for American audiences T.: It is a question in my mind now

of doubtful advantage. P .: I am very grateful to you for presenting this subject in an aspect so uninfluenced by personal consideramore seriously and shall hope to come to a decision in which we shall per-

think I should consult you before de-

ciding definitely. of any help to you, particularly if it is pupils on foreign soil, and the almost along the line of your musical work.

P.: For some time I have been turning over in my mind the feasibility of esis. greatly appreciate all that you have than here?
done for me, and feel that I have T.: Only as the popular superstition it worth while to avail myself of it.

cision as to a teacher or place of study?

P.: Not definitely, but I thought

more musical people there than in ally talented person is bound to forge

T.: In a way, yes; but, further than what his environment and advantages. First, people who have never tried, and that, it is deplorable, but nevertheless P.: But surely, if, as you say, the

the laity are so appreciative of for the young and inexperienced pupil matter. That depends upon many

P.: Then you think that in time no sciousness. If anybody wants to sing

whether in the last analysis more students go abroad because they feel it necessary in order to learn to sing, or because the novelty of the experience appeals to them; whether, if convinced that equal advantages could be be learned by travel-temperately and gained from American and European thoughtfully indulged in. study, nine students out of ten would not decide in favor of the latter. But all you can for them, especially for the are its respective advantages equal? Is highly talented, and, if necessary, when it as easy to concentrate one's atten- the proper time comes commend them to tion on his art when he must continu- some good teacher in the East or in ally be struggling with the difficulties Europe, under whose care they may be of a new language, adjusting himself sure of further improvement. to new conditions of living, and, if money is at all a consideration, coping they have acquired a fair working knowl-Pupil: I would like to ask your ad- with the notorious tendency to over-vice this morning on a matter of vital charge Americans. This alluring glamour importance to me, and on which I of idealized conditions, which so handicaps the work of conscientious American teachers, has been met by many Teacher: I shall be very glad to be of them by an attempt to reach their universal success of their ventures proves the soundness of this hypoth-

P.: But do you not think that the going abroad to study for a year or two. My point is not at all that I am artistic atmosphere has something to dissatisfied with my work with you. I do with their greater success there

gained greatly in my work, but this has magnified the word "atmosphere." opportunity for foreign study has pre- One might almost be led to think sented itself and it seems to me that sometimes that art was a chemical my voice is of sufficient value to make component of the air in certain sections of the world, and that if we went T.: Have you gone into the matter there we might breathe it in through far enough to have come to any dethe lungs, but when we studiously compare the results of similar environments we realize that the home of art is not in Paris or Milan or Leipsic, but in the brains of the artist

P.: Then I am to understand that you think I should be satisfied with my present conditions, and that an attempt T.: I see that you have not investi- to better them would be of at least

T .: It is not my desire to unduly tional conservatories do, as you say, T.: It is not my desire to unduly provide the best available instruction, influence you in your decision, but I do but there are such strong governmental wish you to view the question in all its restrictions in the admittance of for- aspects, and if I have been able to put eigners to these institutions that one it in any new light I shall be happy,

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As for the much taught student, hopeless and cynical, he is a hard case, T.: Yes; but each year is giving to I admit, but in his case it is only neces-He

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MERCHANT STATE OF STA Organ Music In Italy To-Day

By PROF. FRANCESCO VATIFILLI Professor of Musical History at the Conservatory of Bologna

[EDITOR'S NOTE.—The ETODE takes great pleasure in presenting the following article from one of the foremost writers upon musical subjects in Italy at the present time.]



IN 1879 tions and improvements into their in-S a i n t- struments. It is also true that the S a e n s great organ compositions of the masters came to were not studied in the institutes, Royal Conservatory, where he contin-Italy, one neither did they form part of their ex- ued his study of the piano and took up of the le- aminations. About 1870 Cavaliere van composition and the organ. He dei on of Elewych was sent by the Government voted himself with such energy and rench or of Belgium to inquire into the status of ardor to these branches that in 1879 in England than in any other country, ganists who music and musical institutions in Italy. he graduated as pianist, and two years he replied. "There organists abound became fa- In his official report, De l'état actuel de later received a diploma in composition. tous by la musique en Italie, he wrote as fol- But after he had heard Saint-Saëns play lightful in tone and exquisite in web-ollowing lows: "It is a fact that all the im- the organ, first in Milan and afterward manship." I have, however, played the mous by la musique en Italie, he wrote as fol- But after he had heard Saint-Saëns play the foot- portant churches, from the north to in Paris and London, as well as the most frequently in Germany, where eps of the the south of the peninsula, possess greatest organists of the day-Stainer, Belgian, only organs of antique workmanship, Martin, Bridge and Best-he was per-Lemp.ens, who both in his own country

1 in France was the acknowledged masof organ playing in his day. Saintacus gave several concerts in Milan at Conservators, bringing out a number of as not only reaction the standard of community in organists now living in foreign commental works, in which style of her sister nations in this field, but ring to do without a diploma that had organists now living in foreign comsition he had made a name for him- occupies the most advanced position, no real value. self in early youth. It happened that at whether as regards executants and the ead of one of these concerts he was composers or from the standpoint of position, 1881, he won a prize with an sked to play something of his own construction. What is the reason of opera in one act, Paquita, which was answered. "In France I should name on the organ that stood in the hall of this sudden and graffying develop-performed with great success at the Saint-Saëns, Widor, Guilmann, Gigou, he institution, Knowing his great rep-ment? Certain it is that it was in no Milan Conservatory. It is worth re-dulting an organist, great expecta-small measure due to the great stressing has no magnitis, great expecta-small measure due to the great stressing has no milan conservatory. It is worth re-dulting as an organist, great expecta-small measure due to the great stressing has no nice site. Pragatal, which was answered. "In France I should name ions were entertained by those present, occasioned by the incident mentioned Paccini, now famous for his Italian best what was their surprise when he in the beginning of this article; then melodramatic operas, and then a good dicelined on the ground that the instrument, then possessing only a few the compositions of foreign classical When scarcely twenty Bossi received livided stops and a pedal-board lack-masters. It must be remembered that the appointment of choirmaster and in Italy the organ at that time was organist in the cathedral of Como, and was not equal to the exigencies of generally considered only in the light during the eight years that he filled modern music. However, possibly yielding to the persuasions of those who urged him; possibly to relieve the impleasant impression made by his severe but truthful verdict, he played, severe but trunnal verticals be pushed, and churches was better lifed to the methods and the characteristic but trunched as the pushed to the characteristic but trunched as the pushed to the pushed This incident, that at the time as- inspire the souls of the faithful with master in the true sense of the term. This incident, that at the time as inspire the assume to assume the proportions of an artistic sentiments of piety and self-denial. To make my account of the condition organs in Italy? I inquired. amed the proportions of an artistic sections of party and the organ of organ playing in Italy more comers not a little; they could hardly be- as a concert instrument; the great plete I shall relate an interview which lieve that such a retrogression should traditions of a Frescobaldi seemed lost; I had on this subject with Bossi himlieve that such a retrogression should traditions of a Presconnin seemen tost, a man on this subject with Bossi him-liave taken place in a country where for they had passed into Germany, where self to the readers of The Erupe. He of Novara; Bernasconi, of Varese, the commany years music had held undis—a giant mind turther developed and had recently returned from a series of Several of these export their instru-

so many years music had held undis. A guant tunner unusue unexcopen and the technique term a series of pured preclomanaee. The Italians them. continued them. Foreign masters in highly successful organ recitals in ward-selves had sever dreamed of being general admired and imitated this trause countries of the series of th cation in a place where such organ lose all interest in it. builders as the Antegnati, Da Prato lady is of recent date, though to be accustomed his numerous admirers, but and Serasso had made themselves sure during the last two decades of the which have never disturbed the assidusimous. Two causes had led to this dis-inneus. Two causes had led to this dis-tressing result: First, the almost com-plete ignorance then prevalent of the Capocci; but, in our opinion, not of plete ignorance lien prevaient of the Capocci; but, in our opinion, not of contests you have thus far given in treat classical organ music of other such merit as to admit of comparison. Italy and in other countries must numrefat classical organ mass: of once such merit as to some the comparation with most of the most part in the countries must num-ations, and of the Back style in par- with the virtuos beyond the Alps, her several undered altogether. In foular; second, the neglect of organ This, however, was not by reason of a what cities did you give your first confillers to introduce modern inven- deficiency of technic, but through the certs?"

questionable seriousness of their artistic tendency. At present this is no longer the case, thanks to Marco Enrico Bossi, servatory and in the Andreati popular the case, thanks to suarco bardes agreed master and an eminent executant who unites all the gifts required had the organs in the cathedral reconstant who unites all the gifts required to make the music of the organ truly structed so that I was enabled to carry

He was born at Salò, April 25, 1861, and when but seven years old already played the organ under the guidance of his father, Pietro Bossi, who was organist at Morbegno, in Valtellina. Like the great family of the Bachs, the Bossi family appear to have been musicians in general and organists in particular. In 1775 a Carlo Bossi was an organ player at Pizzighettone, and his son Paolo, grandfather of Marco Enrico, was also an organist. Even now the family tradition holds good; the brother of our Bossi is organist in the cathedral chapel at Milan, and his son Rinaldo Renzo, though still very young, is widely known as a virtuoso, a composer and an orchestral conductor. At the age of ten Marco Enrico Bossi

entered the Liceo Communale at Bologna, of which he is now director, and studied the piano; at twelve he went to Milan and was admitted to the highly? Where did you give the greatand that the clergy, as well as their suaded of the uselessness of continuing recitals of classical music are in great congregations, are ignorant of the the study of the organ in an institution favor, and I am sure that this art will progress made in that respect beyond where there was no knowledge of the rise in importance with us. Its recent construction of the instrument, nor of revival is due in part to the reestablish-Though it is only a few decades since the methods of study necessary to form ment of sacred music in the polyphonic organ music in Italy was in such a con- a thoroughly prepared organist. He style, which put an end to abuses which dition, at present our glorious peninsula therefore gave up all attempt to pass an had lasted too long in church music. has not only reached the standard of examination in organ playing, prefer-

At the time he graduated in comof an instrument calculated to accom- this position he succeeded in reconpany the canticles and ceremonies of structing the organs of the cathedral the Roman Catholic cult. One must according to modern ideas. This althe Roman Cathonic cart. One hand lowed him to devote himself to the coloring effective, but not always in heard on these occasions in cathedrals study of his chosen instrument with all and churches was better fitted to at- the enthusiasm of an Italian and the and by its resemblance to secular func-tions of a choreographic nature than to self; he can call himself a self-tage

ditional style; the Italians appeared to These had been a succession of artistic triumphs-triumphs to which he is now put them into a condition to compete The renaissance of organ music in accustomed and to which he has also

"In Milan, in the churches of San Carlo and San Lorenzo, in the Conconcerts; then at Como, after I had out my theories in a practical manner On especial festival occasions celebrated masters like Bazzini, Gomes, Puccini, Cagnoni and many others came to hear me; they were truly memorable events

"No doubt, on your tours," I remarked, "you learned many novelties in technic; for at that time the art of organ playing in our country was by no means in a flourishing condition What impression did these innovations make in Italy?"

"I did not acquire technic outside of Italy," he returned; "I formulated in myself and then conquered it, but will not deny that the impression made in Italy was extraordinary-especially in a concert I gave for the Società del Quartetto.

"In your opinion, in what European est number of concerts, and where did it seem to you that classical organ music is most enjoyed?"

"The organ stands in higher honor on every side, and the organs are de classical music is highly appreciated But I must say that in Italy, too, organ

"Whom do you consider the greatest tries, and what are the characteristics of their art?"

"The list is not a short one." he Straube, de Lange, Pfannstiehl; in Sweden. Hägg; in Finland, Merikanto; Switzerland, Hess, Barblan and Brietenbach; in England, Lemare, Alan Gray, Parratt, Alcock. As to general characteristics, I found in England a solid technic, but a very questionable taste; in Germany, a technic rather coarse, a heavy registration and massive music with but little delicacy of colorgood taste; in France, sought-out effects, a quasi-orchestral style, and acteristics of other nationalities I am not informed

Who are the best manufacturers of

"First of all, the firm of Vegezzi & Bossi, in Turin; then Mascioni, of ments, especially to South America. The progress made by our organ builders during the last twenty years has with foreign manufacturers-and not only that, but to surpass them in certain points, notably in quality of tone. The organ built by Mascioni, in the Liceo Musicale at Pesaro, and the one by Vegezzi & Bossi that will soon be inaugurated in Bologna, may be consid-In ered the finest in our country."

"Do you believe it possible to found a great school of organ playing in Italy? In case of such a school what dress of the women. The effort at diswould be its chief characteristics?"

possible, particularly in Bologna; and really good taste in dress to begin when the moral and material future of with, and then had some sense of the the organist would be more attractive fitness of clothes to time and place, and his post better remunerated, I be- this discussion would be uncalled for. lieve not only in its possibility, but that But really good taste is not given to it will draw students capable of giving all persons, even when they are dowserious and practical results. Its principal characteristics should be clearchoir loft turned into a milliner's showness, richness and variety of color; case, filled with filmy creations in lace austerity in the church style, nobility or gorgeous with bright ribbons and and warmth in the concert style; no exclusion of any school or composers, plumes, is not conducive to devoutness whether ancient or modern, but the exclusion only of poor music; by preference the cultivation of the school of ence, the cultivation of the school of sentiment against all gay apparel. There should be a general agreement improvisation to preludes, postludes and interludes required by the exigen- and quiet colors. cles of divine service."

(Translated by F. S. Law.)

THE CHOIR IN PUBLIC SERVICE.

the work of most choirs is the dis- "mortar-board" hat, or some other organized, irreverent way in which equally appropriate garb. Here, again singers come into the choir loft. Chatin, one by one or in groups, take off good. A quartet the writer saw in the their wraps in a more or less ungraceful, distressing way, and then lounge about, still continuing their chatter and hilarity. There is no apparent sense of the meaning of the service in which they are about to engage, no preparation is one of local situation and tion of mind and feeling to serve in sentiment, and not of rigid rule. Some it worthily and successfully. The churches can go the whole length with beginning, and it is difficult to get into quiet course of the first suggestion. the proper devotional frame of mind.

That the congregation is coming into the room in the same secular and undignified spirit is no excuse-that only lays the duty of reverence upon the conscience of the choir singers more heavily. The primary purpose of a choir is to produce a devotional state of mind in the congregation, ostensibly by its music, of course, but also by its Barnes & Co. Price, 50 cents. conduct. Few choirs realize how shocking their entrance is to a properly Scriptural readings, interspersed with devout mind. They come in thought- occasional short musical passages, in-lessly, not yet realizing the fitness of tended for non-liturgical churches time and place. They have no thought which have desired some addition to of being secular and frivolous; they their service of worship which, while side world out of which they come.

AVOIDING CONVERSATION.

The best way to overcome this difficulty is to march in as a body, gathering in a small room below or in the rear, or even in the back pews of the auditorium itself. Marching into place in this formal way, few singers will care to continue the badinage and light conversation in which they had perhaps been indulging. Shall the singers, as they thus march into place, sing a processional? That depends on the size of the choir, their ability to sing while marching, the location of sup-porting instruments. Still more it depends on the spirit of the service. If it is liturgical in character, use a processional by all means. If it is a popular, unconventional service, if there is prejudice against liturgical forms, it there is a bigoted element in the congregation opposing such an exercise as Romish on the one hand or as theatrical on the other, better dispense with the processional hymn. Personally, the writer likes it, and believes he could get good devotional values out of it in any church; but there is not suffi-cient value in it anywhere to warrant church strife and dissension.

public appearance of the choir is the

play of striking hats and dresses is "I do believe such an undertaking often disgusting. If all singers had velvets or gay with immense ostrich

> The easiest way out of this difficulty is to have a heart-to-heart talk with the ladies of the choir and create to wear only the most modest styles

RATED CHOIRS.

Another and more certain way is to adopt a uniform for the women, or for both men and women. This may be PERHAPS the most offensive phase of the conventional cotta and cassock and there is danger of striking sharp tering, giggling, laughing, they come prejudices and doing more harm than West recently was so garbed, while the preacher was in ordinary sack coat The effect was very bad. If the choice is in ecclesiastical raiment, the minister should be also. The whole queswrong key-note is struck at the very only good results; other must take the The Choir Leader.

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A THE RESIDENCE AND A SHEET WINE TO SHEET WITH THE RE Department for Violinists

Edited by ROBERT BRAINE THE WASHINGTON TO THE WASHINGTON THE WASHINGT

THE VIOLIN ART IN ITALY. cace, and which have always been

STRADIVARIUS AND PAGANINI. STRADIVARIUS and Paganini! Italy's violin for many years.

gift to the art of violin playing; the It was in Cremona, a town of medium one gave the most perfect of all instru- size, in the midst of a rich agricultural ments—the highest type of the Cre-district of Lombardy, however, that the mona violin—and the other enlarged making of violins centered. Cremona dreamed-of lengths. Stradivarius marks and there were many monasteries in the the culmination of the greatest school neighborhood which vied with each of violin making the world has ever other in the richness and splendor of known, while Paganini, taking up the their services and furnished constant art of violin playing where the early employment to artists, composers and resource and discovered every musical effect of which the violin is capable

It is impossible to exaggerate the importance of the development of the The violin, viola, 'cello and double bass are tra. Without them modern music, as we know it, would be impossible. The greatest music of the world has been created for them. Without the instruments of the violin tribe the most beautiful chamber music in the world -string quartets, trios and the many forms of ensemble music of which strings are the basis-would never have been written. Opera and oratorio as we know them would also be

of which the strings are the founda-tion. So perfect an instrument as the Cremona violin has proved a constant inspiration to composers, and some of the most noble concertos of the world have been written for it. Italy gave the violin to the world

and taught it how to play on the inhuman art, and should be carefully mona was largely due to the genus or designed by min nor beauty or measured studied by every student of the violin. It Amati family, Andrew Amati (1530- and effectiveness in transmitting the Taking the crude robee, a two or three-1577), the head of the house and the tone to the body off the violin, artinged instrument, played with the founder of the Cremonese school, made In 1684, Nicolo Amatide and left. his fect of musical instruments-the violin basses. His two sons, Antonio and

as we know it to-day.

SOME EARLY VIOLIN MAKERS

are not genuine. The first centers of violins do not possess the volume of impossible to self inem at this munificer of his jailer, who also soft inemaking in Italy were Bologna, tone of those of Stradivarius or Guarneprice and they were returned.

Stradivarius is said to have been tall bring. A number of alleged Guarnerius and Cremona. wiolin måking ib Italy were notogjang, besen and fremona. In Brescia violinis were made by Gaspar di Salo, the two Zanettos, Rodiani and Maggini was one and beauty of design they are sur-au dinin, wearing a white cap and white the prison for whatever they would bring. A number of alleged Guarnerius two Zanettos, Rodiani and Maggini was one and beauty of design they are sur-au dinin, wearing a white cap and white the prison of the worked and experimentally all his waking hours, and the surface of the prison of the prison for whatever they would bring. A number of alleged Guarnerius violins, which display crude workman from 1580 to 1640. Maggini was one was a constant of the prison of the prison for whatever they would bring. A number of alleged Guarnerius violins, which display crude workman from 1580 to 1640. Maggini was one was a constant of the prison of the prison for whatever they would bring. A number of alleged Guarnerius violins, which display crude workman from 1580 to 1640. Maggini was one was a constant of the prison of the prison for whatever they would bring. A number of alleged Guarnerius violins, which display crude workman from 1580 to 1640. Maggini was one was a constant of the prison of the prison for whatever they would bring. A number of alleged Guarnerius violins, which display crude workman from 1580 to 1640. Maggini was one was a constant of the prison of th

est service to the world was his instruc- too thin, thus spoiling the tone. tion of Antonio Stradivari (Antonius Stradivarius in the Latin language), who carried the Cremona violin to its ultimate perfection.

much-abused phrase, but there is no millen, Elman and many others. doubt that it is applicable to Stradi-He is universally admitted to been the greatest violin maker who ever lived. He was born in 1644 and died in 1737, at the age of ninetythree. A pupil of Nicolo Amati, he still had a distinct style of his own from the start, which he constantly kept changing and developing. His violins were made with the most con-summate skill. He lowered the arch as compared with earlier makers and Guarneri (del Gesu) and Antonio Stradmade many other improvements. His ivarius. I must pronounce the latter as varnish is singularly brilliant and beautiful. He perfected the violin bridge and brilliance and clearness, and even in Italian masters left it, exhausted every makers of musical instruments. For gave it the shape it at present pos- liquidity, Guarneri in his best instru-



ANTONIO STRADIVARI IN HIS WORKSHOP

Geronimo, were taught by their father Few instruments made by man have and made excellent instruments. The

highly prized by artists. The great violinist, De Beriot, used a Maggini

strument. The development of the violin two centuries the violin-making art sesses, so that in every violin bridge in of an artistic mind, and as positive works by the makers of Brescia, Cremona and flourished in Cremona, and its instru- existence to-day Stradivarius has a of art. other Italian cities is one of the most in- ments found their way all over the monument. No one has been able as teresting achievements in the history of world. The growth of the art in Cre-human art, and should be carefully mona was largely due to the genius of designed by him for beauty of lines

bow, and in use in the twelfth and many improvements in the violin, and tools, models, designs and wood to Stradthirteenth centuries, Italian genius gradually developed it into the most perNicolo Amati, his brother, made double to his former pupil.

\$10,000.00 VIOLINS FOR \$20.00.

Stradivarius seems to have been a reached such a state of perfection that greatest of the family was Nicolo prominent citizen of Cremona. He pos-no further improvement seems possible. (1596-1648), son of Geronimo, who sessed vast industry and energy, and sold reached such a state of perfection that greatest of the family was Nucolo prominent enterior or Cremona, rie pos-no further improvement seems possible. (1556-1648), son of Geronimo, who sessed vast industry and energy, and sold enterior or common sprices, and are much sought. There is one, however—the Cremona made superb violins, which are still of his violins all over Europe. There was violin as left by stradivarius. Since great value and have much beauty of a proverb in Cremona, "As rich as Strad-violin as left by Stradivarius. Since great value and have much beauty of a proverb in Cremona, "As rich as Strad-violin as left by artists. His violing are made with bold and rugged outline, and his one violin as let by outstweetes.

Which is time violin makers have done little tone. The last of the family to make was Geronimo, a son of of his sons became violin makers of some ful tone. He constantly sought for sonot note. Stradivarius is said to have sold out wood, and the story is that he found his violins in Cremona for four louis d'or a piece of pine of vast size of exquisite The Amatis were natural artists, and (four golden louis, a sum equal to almost qual ty, which possessed wonderful property The invention of the violin is quite in their construction followed curves \$20.00 in American money) each, a sum erties for the production of tone, out of The invention of the violin is quite in their construction manufactures are accommonly accepted to Gaspar Duiffocommonly accepted to Gaspar Duiffocommonly accepted to Gaspar Duiffogrugear, of Bologna, early in the sixwork the characteristic Cremona vartimes as far as now. There is also a
the considered a mine of wealth. There
considered a mine of wealth. There pringicar, of Hologina, early in the six.

The second the second to possistory of a consignment of Stradivarius is a story that Joseph Guarnerius mode second to possible second to poss teenth century, although some author.

15 a story that Joseph Guarnerius made ties claim that he only made lutes and sess that peculiar instinct for choosing violins being sent to London to an Italian violins while serving a term in price for ties elaim that he only made lutes and seem that existing violins bearing his name that existing violins bearing his name dues violing a term in prison for the existing violins bearing his name dues violing af noble tops. The Avantal like beguing territing (Second Tops Ergs the claim that a winting his name would of great sonority, which what existing violins bearing his name duce violins of noble tone. The Amati his pounds sterling (\$20.00) each, It was which was brought him by the daughter violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible to sell them at this munificent of his jailer, who also sold the violins do not possess the volume of mossible them at the mossible to sell them at the mossible them at the mossibl

but between 1640 and 1650 developed be worth \$20,000,000 at \$10,000 each, His bit own characteristic style. His vio.ns became larger and he made many changes in them. Nicolo Amari's great-changes in them. Nicolo Amari's great-

His best violins have never been surpassed. Many of the world's most noted violinists have played on "Strads," note bly Pugnani, Lafont, Viotti, Balliot, Habeneck, Rode, Spohr, Ernst, Joachim, Sara-THE PERFECT INSTRUMENT.

The "greatest in the world" is a man-Neruda, Marsick, Ludwig Mac

JOACHIM ON THE "STRAD."

One of the most remarkable tributes ever paid to the violins of Stradivarius was that of Dr. Joseph Joachim, the late eminent violinist, who said: "While the violins of Maggini are remarkable for volume of tone, and those of Amati for liquidity, none of the celebrated makers exhibit the union of sweetness and power in so preëminent a degree as Giuseppe my chosen favorite. It is true that in

ments is not surpassed by him, but what appears to me peculiar to the tone of the Stradivari is a more unlimited capacity for expressing the most varied accents of feeling. It seems to well forth like a spring and to be capable of infinite modification under the bow. Stradivari's violing affording a strong resistance to the bow, when resistance is desired, and yet responding to its lightest breath, emphatically require that the player's ear shall patiently listen until catches the secret of drawing out their tone. Their beauty of tone is not so easily brought out, as in the case of many other makers. The vibrations increase in warmth the more the player, discovering their richness and variety, seeks from the instrument a sympathetic echo of hi own emotions, so much so that these violins seem like living beings, and become, as it were, the player's per sonal familiars—as if Stradiyan had breathed a soul into them in a manner achieved by no other master. It is this which stamps them as creations

GUARNERIUS VIOLINS. Another great family of violin makers

of Cremona was the Guarnerius or Guarneri. Andreas, the father of the house, made instruments bearing dates from 1650 to 1695. His two sons, Joseph and Peter, and his grandson, Peter of Venice, all made violins of some note, but the genius of the family was his nephew, Joseph del Gesu, so called because he put the initial I. H. S on the labels of his violins. His best violins at the present day bring from 1580 to 1640. Maggini was one have used violing made by the capitality, mented pratarsary an into waking hours, is believed, however, that the whole sour and made many instruments of the first Nicolo Amati. (1850-1684) copied mis violins in his lifetime. If these violins with the whole sour violins in his lifetime. If these violins violins are counterfeits. Joseph Guerrick were all in existence that was usually and made many instruments of the first Nicolo Amatt (1506-1034) copied mi-violus m ins interime. It these violins violins are counterfeits. Joseph Gurclass, some of which are now in exist-nutely the violins of his father at first, were all in existence to-day they would nerius was undoubtedly a violin-making genius. He only worked twenty-five years, so his violins are somewhat scarce His violins are eagerly sought for by artists, many of whom prefer them to all others. Paganini's favorite violin was a Guarnerius, with which he did his sensational solo work.

Other notable violin makers of Italy and Mantua; Carlo Bergonzi, of Cremona, the best pupil of Stradivarius; the Galiano Cremona: Montagna, in Venice; Ruggeri, age. of Cremona; Serafino, of Venice; Storioni, the last of the great Cremona makers; Testore, of Milan, and many others.

THE MYSTERY OF THE CREMONA.

The making of Cremona violins, and especially of the varnish with which they are covered, is commonly classed as among the lost arts. The diversity of assigned as the secret of the extraordinary merit of Cremona violins. Among these are the superiority of the varnish, the character of the wood used, the great age of the violins, the sympathetic tuning of the tops and backs of the violins to different notes, the great amount of use which the violins have had, etc.

Some authorities even go to the length of denying the superiority of the Cremona violins, and claim that violins have been made by modern makers which are their equal in every respect.

MODERN IMITATIONS.

Hardly a year passes but what some ambitious violin maker, with great flourish of trumpets, announces that he has discovered the long-lost secret of the Cremona violins, and is prepared to duplicate the work of Stradivarius and Guarnerius, Some few converts may be made, but the great body of the musical world calmly smiles, and goes on paying ever- music schools and conservatories. increasing prices for the old Cremonas.

It is an almost incredible fact that turies in Cremona, and other Italian cities, that even the art of making the beautihave been forgotten, as well as the secret of selecting the wood and other secrets of the violin-making art.

SOME HIGH PRICES.

The best violins of the great Italian masters command enormous prices, and their value is steadily increasing. Those Stradivarius and Guarnerius bring the highest prices. A Joseph Guarnerius has been sold in New York for the record price of \$12,000, and a "Strad" for \$15,000. It is claimed that there have been "Strads" sold as high as \$22,000 in Europe, and that \$25,000 has been offered for great specimens of this master' work. Violins of Guarnerius and Stradi varius, which could have been bought for \$2,500 twenty-five or thirty years ago, now commands \$8,000 and \$10,000, or even more.

The violins of the lesser makers have risen in the same proportion. Some authorities claim that the tone qualities of these violins is decreasing as fast as their price is advancing, but the great violinists of the world seem to think otherwise, for all who can afford it will play on nothing but the Italian masterpieces.

Cremona violins have been counter-feited by the million, and the duplication of the labels lead many people to think that they possess genuine instruments

Answers to Violin Ouestions

L. S. I.—Bass bars vary in length ac-cording to the model of the violin and were Tomasso Balestrieri, of Cremona the ideas of the makers. A well-known American violin maker makes his bars 11/2 inches long, 7/16 of an inch deep, family, who worked mostly in Naples; the and 1/4 of an inch thick, and these dimen-Guadagnini family, all eminent makers, in sions would no doubt prove a fair aver age. The bar, of course, tapers at each end. The bar is glued on the inner surface of the belly of the violin, running in the same direction as the strings, below the G string.

Unless you are a skilled violin maker and have had years of experience, you cannot expect to get the best results if you make and fit the bar yourself. It takes as much skill and experience to among the lost arts. The diversity of pinion on the subject among various it does to perform a difficult surgical authorities is one of the most extraordi-operation. Expert repairer charge from nary chapters in the history of any of the \$5 to \$10 for making and adjustmoney. Inferior workmen charge less.
The violin has to be opened, and this requires careful work. It is impossible to go into exact details of all these proc esses here, nor is it possible to give exact measurements for the size and ad justment of the bar in your violin, for these vary in different violins, and this is where the skill and judgment of the repairer comes in. If you are interested in violin making and repairing you would gain much benefit from a little work, which retails for 50 cents, entitled "The Violin and How to Make It, by a Professional Player." This can be furnished by Theo. Presser, Philadelphia. gain much benefit from a little work, 2. As a general rule, organizers and teachers of bands in the smaller towns get from \$3 to \$5 per night for services. Noted bandmasters and teach

ers in the large cities receive more. Mrs. L. J. McG.—If the pupil takes half-hour lessons, you should, if pos-sible, have him take two lessons per week, as is customary in all the leading circumstances prevent his taking only the one-half hour lesson per week, it might after flourishing for more than two cenbe a good plan to spend practically the turies in Cremona, and other Italian cities, the art of violin making should have almost died out there, to such an extent ing during the past week. When new work is assigned, do not go over it but ful, lustrous Cremona varnish, which lies on the violin like a coating of glass, should self, with only the briefest directions self, with only the briefest directions from you as to tempo, etc. If you have marked the bowing, shifting, etc., he will be able to learn a great deal of the new lesson himself, which otherwise would

have taken up much of the lesson time.

S. A. H.—In the manufacture of violin bows, they are bent by dry heat to the proper curve. In the case of bows of the better grade, extreme care must b

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COMPOSERS

BY C. A. BROWNE

MUZIO CLEMENTI (1752-1832)

as we have learned in a former article earliest of the great pianoforte virtuosos. He was, one might say, the Columbus in the domain of pianoforte playing and pianoforte composition. skillful mechanician, and made many to travel alone to Lucca, to play at the claiming,

1832, during the administration of our came very seventh President, John Quincy Adams. wild and

His father was a silversmith and an dissipated, enthusiastic amateur, who perceived the whichthrew early musical talents of his little son, him into The child's first music teacher was a ness. relative, Buroni, a choir master. In he gambled thorough bass (which was the art of away his accompanying the bass notes of a piece money, with proper chords) he had lessons watch and an eminent organist. The boy jewels studied so diligently that in two years was able to obtain a position as "Stradiorganist, he then being barely nine varius" vioyears of age.

By the time he was fourteen he had been given composed difficult church music of such to him. the musicians and public of Rome.

many celebrated names, such as Cramer. John Field and Meyerbeer. And for those of us who have labored patiently brated "Gradus ad Parnassum" it is

NICOLO PAGANINI (1784-1840)

The most celebrated violinist the

THE CHILDHOOD AND YOUTH the sound of the organ moved him to all the money possible out of the lad's clever accompanist.
ability, was a harsh and inexorable. One day his father is said to have

-even the lin that had

merit as to gain great applause from One day he At fifteen years of age he went to find himself England, in the care of a wealthy English gentleman, who undertook the ex- without

rich French gentleman by the name compliment to an American lady, At eighteen he was a finished pianist of Livron, who owned a costly "Guarand composer. Among his pupils are nerius." The generous Frenchman placed his precious violin in the boy's The grandfatler of this composer hands. After the concert Monsieur was a Scotchman by the name of Izett. with the hundred studies of his cele- this was the violin upon which he orting to know that even the great he left to his native city of Genoa in Beethoven had the highest admiration his will. And there you can see it, to of Don-izett-i. this day, at the Municipal Palace.

GIOACHIMO ROSSINI (1792-1868).

making some indiscreet remarks about politics the mother was left alone to support herself and the child. So she joined a traveling opera troupe which sang at fairs and carnivals, leaving the boy in charge of a friendly pork

When the father was set at liberty he joined the mother, playing the horn in the orchestra. The child went with them and was in danger of becoming a little vagabond, much to his mother's distress. The father taught him to play OF SOME FAMOUS ITALIAN tears. Noticing the boy's talent the horn, and he was even allowed to father gave him lessons on the violin, play second horn in the orchestra. As and insisted on such severe study that, he had a very sweet soprano voice, he although it affected his health, it made him a fair player at the age of seven. Bologna opera. He was a lad of such At eight he had composed a violin unusual promise that his parents placed sonata, and from eight and a half he him under the instruction of a professor In Clementi's day the most popular had regular engagements to perform in named Angelo Teresi, with whom he of our musical instruments, the piano, the churches. He was placed under the studied singing and piano to such good was being slowly evolved from the old-instruction of good masters, and at purpose that at ten years of age the fashioned harpsichord and clavichord, fourteen had written etudes of such youngster was able to earn something difficulty that he was sometimes obliged as a church singer. At twelve he had (October, 1900). Consequently Clementi to practice a single passage ten hours become very skillful as a performer on is especially interesting as being the at a time. His father, bound to make the piano, an excellent reader and a

taskmaster, and in order to force him asked him what he would like to do for to study would lock him up for entire a living. "I should like to compose," days at a time, guarding him closely. he answered. At this Papa Joseph flew Besides this he was an inventor and Finally, he managed to get permission into a rage and kicked the boy, ex-skillful mechanician, and made many to travel alone to Lucea, to play at the claiming, "You might become first important improvements in the construction of his favorite instrument.

Born at Rome, in 1752—two years young rebel went off on a concert tour poser!" However, he continued his before the commencement of the by himself. Unfortunately, he did not studies at the institute of Bologna, and French and Indian War—he lived until know how to use his freedom. He be- in 1808, as best pupil, was appointed,

cantata.

was bought for \$1,400 and placed in the library of

pense of his education. In addition to his musical studies he soon became cert at Leghorn, and no violin to play the good old church tune of "Manoah," versed in the principal modern lan
upon. In this pight he applied to a which he is said to have written as a

VERDI'S BIRTHPLACE

GAETANO DONIZETTI (1798-1848).

In the course of a rather varied career in very humble circumstances, the keepthe young man drifted to Italy, where ers of a small inn. The child was sad played for forty long years, and which he married an Italian lady of some rank, changing his own name to that

Gaetano was from the first so bright, so alert and so evidently talented that almost any career might have been The future composer of "William open to him. The father wanted to child's evident love of music when he The most celebrated violinist the world has ever known was, once with the future composer of william open to mm. The future of music when the world has ever known was, once with the future at the child's was about seven by buying a smill attent a time, a curly-haired little Italian boy, during the administration of George strong preference for music decided his born at Genoa, in 1784. His parents Washington, and lived until after the parents to enter him, at eight years exceeding the conservation of the close of our Civil War. When he was of age, as pupil in the small but exceeding the conservatory of this proved steadily. We hear good report were fond of music. It is said that his sixty years of age he saut that he was sent conservatory or one town, here of him as a pupil of the or mother had a dream in which an angel only fifteen, that he he only made his mark as a contrally order. mother had a dream in which an angel only fifteen, that being the actual num-promised her that her little son should ber of his birthdays. You see, he only made his mark as a contralto soloist the age of ten, he replaced his teacher become the greatest of all violinists, had a chance to celebrate once in four and was appointed preparatory teacher as organist, at a salary of about \$7.20 become the greatest of all violiniets, had a chance to celebrate once in tour and was appointed preparatory teacher.

Not all good mothers live to see their years, because he was born on the in the classes both of singing and of of our money. The second year he had been as a noticed.

houses. When he was put in jail for Bologna to study fugue and counter point under Mattei, who had also been Rossini's master.

In ten years of his prime twent eight operas were produced, such was the rapidity with which he worked But he was very poorly paid. Though he never made corrections, he imagined he could not do anything without a small ivory eraser his father had given him, by his side, even if he never used It was one of his oddities. The subject of his celebrated opera, "Lurin di Lammermoor," is taken from Sir Walter Scott's novel, "The Bride of Lammermoor," and the scene is laid in Scotland, which shows that the composer did not forget his own wee drop of Scotch blood.

VINCENZO BELLINI (1801-1848).

One hundred and nine years ago the destined composer of "Norma" and "La Sonnambula" was born in the city of Catania, in Sicily. Both father and grandfather were musicians, and so well did they cultivate the little fellow talent that he could play the piano reasonably well at five years old. At six he wrote some small religious pieces. He must have been a ven handsome child; for he belonged to the blonde type of Italians and had large, clear, blue eyes and a quantity of far hait

As he grew older the artistic temperament asserted itself more and more strongly. From his youth up the boy eagerness to learn was such as to keep him at the piano day and night. But at sixteen, his father had not the means to educate him properly, and therefore petitioned the annual the Government to send Vincenzo to the Conservatory at Naples. Always His mas- diligent, he had composed three large works before he was twenty; one of "William them so pleased Barbaja, a prominer Tell," was theatrical manager, that he gave Bellini produced in his first commission for an opera.

Once upon a time a beautiful French 1829. Sixty- lady asked him which one of his opera nine years he preferred. At first he evaded her later, in question by saying that he did not 1898, the know. "Suppose," she urged, "that you original were out at sea and the ship were sink-score of ing—" "Ah!" he cried. "I would leave this opera all the rest and try to save 'Norma!'

VERDI (1813-1901).

At mention of this name a pian student is apt to be reminded of the familiar airs of "Il Trovatore" (which means "the troubadour") and of the well-known march from "Aida" (Ah-eedah), the Egyptian opera, a story d the time of the Pharaohs, written to order, in 1871, for the Khedive of Egypt.

The grandfatler of this composer a small hamlet called Roncole, three and quiet, yet he early showed great fondness for music. When a traveling fiddler would pass through the village he simply could not be kept at home but would follow from place to place Not all good mothers live to see their' years, because he was born on the dreams realized—but this one did. The south of February.

The Swan of Pesaro," as he was phood. At the age of five the chimes, called, was of humble parentage. His which are quite frequent in Haly, made farter was employed in that little him exceedingly happy at times, and are littlian willage as town trumpeter, and says the state of the state o him exceedingly happy at times, and at Italian village as town trumpeter, and bass, because making constant progress a cobbler living at Busseto, who agreed other times strangely sad. At church also as inspector of the slaughter- as a singer. Later on he was sent to to give young Verdi board and lodged.

THE ETUDE

and send him to school in that town for of Justice at Cosenza. What is still HOLIDAY MUSIC AND CUSTOMS Christmas carols are sung on Christerable salary was increased every year in Calabria." some ten or twelve dollars by the money received from christenings, weddings and funerals. He finally made the acquaintance of a wealthy man of Busseto, which led, in time, to his having lessons of the organist of the cathedral, with whom he studied until he was sixteen years of age. Yet his

disposition, nor render him selfish to GIACOMO PUCCINI (1859....

ended only nine years ago.

poverty-stricken youth did not sour his

Two of the younger school of Italian composers were born in 1858 Puccini and Leoncavallo. When Verdi was about to retire from musical activity he named Puccini as his probable successor.

Descended from a long line of musical ancestors, the composer of "Manon Lescaut" and "Mme. Butterfly" was able to prepare for his career without opposition from his parents. Born at an old acquaintance of theirs has dehim as much assistance as possible. learned all that Lucca could teach, he was so anxious to go to Milan that the Queen of Italy gave him a pension for one year to enable him to study at the Milan Conservatory. When the year had expired the good great-uncle again came forward and supplied the neces-

RUGGIERO LEONCAVALLO (1858----) This composer is known to us more

especially by his little two-act opera,
"I Pagliacci," which met with such enthusiastic success when it was produced at Milan, in 1892. Born at Naples, in 1858, the boy had

the double advantage of good family dream of his posthumous triumph. His and excellent education. He tells us "Carmen," produced at the Opera Comthat his father was President of the High Court of Justice, and his mother the daughter of a well-known Neapolitan artist. At eight years of age he entered the Conservatory at Naples as a day scholar, and graduated at the age of sixteen, a cantata being the work he wrote on leaving the Conservatory Leoncavallo is an author as well as a musician. He says: "Afterward I went to Bologna to complete my literary studies at the university there under the direction of the great Italian poet, Corducci, and at the age of twenty received my diploma as a doctor of let-It was lucky for him that he had a brother in the army at the time. for he himself escaped military service So he began his musical career by makng a tour of Egypt as concert pianist, where some of his experiences read like a page from the "Arabian Nights."

Pagliacci" are a troupe of strolling players; and Leoncavallo took the plot of the opera from an event which father when he was holding the Court Magazine

and seed mill.

Six cents a day. On Sundays and feast-stranger, I have since learned that the days the poor boy had to walk the three chief actor is still living, and, having miles between Busseto and Roncole to been released from prison, is now in play the organ at his church. His mis- the service of the Baroness Sprovieri,

PIETRO MASCAGNI (1863---).

This composer, with almost every northern ancestors were still heathens, possible disadvantage, has fought his way to success with wonderful perseverance. He was born at Leghorn, the son of a baker, who had planned that when his little boy grew up he should become a lawyer. But he loved music others during the long, useful life that so dearly that he studied the piano secretly, unknown to his father.

when the father discovered some attempts at musical composition scattered about his son's room. This was no laughing matter, and it is said that he medicinal properties. They also made proceeded to cram them one and all in sacrifices of human beings and cattle the fire and ordered his small son to to their savage gods. Our custom of abandon music and devote himself to decking our houses and churches with

Pietro, however, took the matter in his own hands and entered himself as a pupil at the Musical Institute. When his father found it out, in the course spring days came back. It is even said Lucca, he was one of a family of six of time, he was very angry, indeed, and who were all so devoted to the art that some say that he even locked the young composer up. However, the lad's uncle, scribed their house as a gigantic music Stefano, came to his rescue, offered to box. But Giacomo, being the genius adopt him, took the boy to his own of the family, began to study at a very house, bought a new plane for him early age. His father died when he and provided him with the means to was six years old, and it was fortunate pursue his studies. Realizing that furfor him that his great-uncle, Dr. Nicolas ther objection was useless, the father Cerù, in whose care he was placed, gave left his son free to follow his own choice. The one-act opera which When the time came when he had brought him fame at a single bound is peasant is content to sit down with his "Cavalleria Rusticana" (Rustic Chivalry), children to his own holiday dinner until and is pronounced Kah-vah-lair-ee'-ah he has first arranged a Christmas dinner Roos-tee-kah'-nah. In both words it is the syllable next to the last which is cold and the snow outside. "For." he accented. Mascagni was in very strait- says, "they must have a Christmas, cned circumstances when he wrote it too, you know." sary funds from his own purse. How in competition for prizes offered by a proud he must have been when the music publisher. Its remarkable suc- name may be spelled on the four to follow the fingering, or latt sit is a young man graduated from the Con- cess is thought to have inspired the strings of the violin, wrote five inter- kind of extra task put upon them to servatory with an orchestral work writing of "Pagliacci" by Leoncavallo. which gave ample evidence of his In any case, the two short operas form the first one there is a persistent clang is by no means the case, for the only a very popular double programme in of the "Christmas Bells" in nearly the theatres.

NEVER KNEW HIS SUCCESS.

George Bizer, who married Halevy's daughter, as Robert Schumann married his teacher's daughter, is similarly credited with dying broken-hearted with no ique, March 3, 1875, has been one of the most popular operas ever written. Its great rival, "Faust," being written by his fellow-pupil, Gounod. But Gounod lived for thirty-four years after his first operatic success; poor Bizet died three months after his, and never knew what glory was to crown his name. The thirty-seven years of his life were filled with bad luck. Edward Zeigler speaks of it as "a sequence of failures followed that his grave in Westminster Abbey by an early death," and comments:

lamentably little of Wagner's music then, condemned that of Bizet's, which the Cratchits and "Recollections of My it did not like or could not understand, by labeling it 'Wagnerian,' and thus put it hopelessly beyond the possibility of discussion. As a matter of fact there is no trace of Wagner to be found in Bizet's music, and the only resemblance between the two is that both were innovators who presented their theories never known a Christmas morning really took place in Calabria; and, as about dramatic art in practical forms, he explains, "was brought before my proving them by their operas."-Smith's

OF FOREIGN LANDS.

BY C. A. BROWNE.

THE ORIGIN OF THE MISTLETOE Many generations ago, when our

a more barbarous form of these festivities took place. Great blocks of wood blazed in honor of Odin and Thor, and sacrifices of both men and cattle were made to them. Our other ancestors, definition is, that it was a sort of music the Celts, had similar observances before the dawn of Christianity. The the various magistrates and other mistletoe was regarded with the great- officials in "pomps and processions." At last the matter came to light est veneration by the cruel priests, who were called Druids. Beside being what they considered a sacred plant, it was also thought to possess wonderful evergreens comes to us from these same Druids, who believed that the woodland spirits flocked to the evergreens and stayed there until the warm that those Druids sang what they considered sacred songs, and played upon their harps while the poor victims were being sacrificed.

We must not forget the pretty Swedish custom of the Christmas feeding of the birds. Every head of a family saves a penny or two to buy a of grain are placed on the roofs of times of "the long, long ago." houses, on trees and on fences. for the little wild birds that live in the

esting little "Christmas Pieces." In make their music study harder. This every bar.

CHRISTMAS IN ENGLAND

weight of hospitality.

As Sir Walter Scott says in "Marmion.

Charles Dickens, through his Christ mas stories, has so endeared himself to the hearts of English-speaking people is decorated every Christmas time by "He was bitterly accused of being a unknown hands; but surely you have of your work more interesting and follower of Wagner. Paris, knowing so read those delightful tales, particularly the one about the Christmas goose a Christmas Tree."

Christmas carols seem to be as old as the celebration of Christmas itself. During the 16th century there was a special carol for the little children to sing on Christmas morning. And I without singing that noble old hymn:

"Christians, awake! Salute the rising morn, Whereon the Saviour of Mankind was born."

mas Eve as well as on Christmas Day. In fact, for two or three weeks before Christmas the "Waits"-musical descendants of the old Norman minstrelsgo through the snow, from door to door, in the evening singing their sweet old carols. Generally it is the choir singers attached to the village church who make their rounds in this

No one seems quite sure where the word "Wait" came from. A very old or musicians who attend, or wait, upon

The word Noël has long been accepted as the French equivalent for Christmas, Noël means a particular kind of hymn or Christmas carol, which originated far back in the Middle Ages and was first used either in France and Burgandy.

On Christmas Eve the cock is sunposed to crow all night long, and by his vigilance to frighten away evil spirits. Now that is where our country boys and girls will have the best chance to find out if it is really so.

Our Christmas customs all represent some legend or story, and they are gathered from many lands. From Germany comes our glistening Christmas tree, Holland gave us Santa Claus. The Christmas stocking hails from Belgium, while the Merry Christmas and Happy New Year was the hearty old English greeting which was shouted from bunch of oats for them. These bunches neighbor to neighbor in the jovial

HOW FINGERING MAKES THINGS EASIER.

BY AUNT FUNICE

too, you know."

Many of my little friends seem to
Gade, the Danish composer, whose think that it is a kind of a hardship reason which the little numbers are placed over or under the notes is to make the music easier to play.

Do not fail to follow the fingering closely, as it is put there to help you. It was in "merrie old England" that It simply means that some experienced Christmas took its firmest root. Al- teacher or musician has been over the ways associated with music and feast- ground and discovered the easiest and ing-in former times the old halls of best way for you to follow. The piogreat castles and manor-houses re- neers and pathfinders in a new country sounded with the sound of the harp have the hardest work of all. They and the Christmas carol, while their must go ahead and cut down the ungenerous tables groaned under the dergrowth, clean out the brambles, and make a path so that others can follow. When the path is once made, how fool-ish it would be for the newcomer to leave the path and get all scratched up with the thickets and thorns of the deep woods! The fingering is the path marked out for you. If you do not follow it you will take a much longer time in reaching your musical goal, and you may come to grief upon some nasty thorns of technic. By all means follow the fingering; it will make all much easier.

> I QUESTION the expediency of confining one's efforts exclusively to one class of composition; in time it may, nay it must of necessity, lead to mannerism .- Weber

SAVE Mendelssohn, I know no other know an Englishman who says he has living artist but Bennett who has so much to say at so little expense. There may be bolder and more gifted ones, but none more neat and tender .-Robert Schumann

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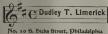
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The organist at the 288th Drexel Institute (Philadelphia, Pa.) concert was Mr. Frederick Maxson, of the same city.

Ma. W. C. Carl recently gave a highly successful recital of organ music by French composers under the auspleces of the Ameri-can Guild of Organists,

THE State of Missouri has offered a prize of \$1.000 to the composer and author of a prize song. Governor Hadley has appointed a committee to decide on who shall be the judges. DURHAM N. C. Southern Consessation of Musle Thorough Courses in all branches. Climate G. W. Bryant, Director

Henri Scorr and Alien Hinckley each scored a success in Philadelphia on the opening night of the open season. They each appeared as Ramfis in the rivaling productions of Alida by the Metropolitan and Manhattan forces.

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PHILADELPHIA'S opera season opened brilliamity with a production of $A\,da$ by the illammerstein forces and also by the Metropolitan forces at the rival house.

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At Home.

MYRYLE ELVYN, the Chicago planist, made a successful debut in New York. DALMORÉS, the French tenor, is a first-rate athlete and boxer as well as a singer.

Louise Homea recently gave a recital of her husband's songs in aid of the MacDowell Club Students' Fund.

THE Metropolitan forces are again to be heard in St. Louis after an interval of several years,

HUMPEBDINCK, the composer of Hänsel and Greiel, is coming to America.

SLEZAK, the latest tenor, has made an impressive debut. He sings well, acts well, and stands six feet five inches in his stockings.

THE Philharmonic Choral Society of Kan-sas City will perform Bénoit's cantata, Into the World.

The new million dollar opera house at Boston was opened with Fonchiell's La Giaconda. Every seat was filled, and the occasion was one of great rejoicing. Good luck to Boston.

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Competition Review N. V. CAIRLES ... Competition Resisted VIRGIL SPRian School and Competition Review Prince Service State New Market New York State New Market New M

We regret to announce the death of Mr. Albert D. Hubhard, an excellent musician, well known in Philadelphia as a choir director, organizer and composer. He waa born in New York, and died at the age of forty-nine.

Mg. Ropert Hopp-Jones, the famous organ builder, delivered a lecture at the convention of the National Association of Organista, in which he prophesied that we are on the threshold of very big things in the way of organ development.

PEPITA ARRIOLA (pronounced Ah-ree-oh-lah), an 11-year-old planist, who has heen astonishing Europe, will appear in America this season. The "prodigy" announcements also include Juscha Bron, a wonderful vio-linist of 15.

MISS ANNE E. HAWLEY, a pupil of Dels Siede, has been added to the faculty of the Normal Conservatory of Music at Indiana Pa.

MR. THOMAS BEECHAM is making a great attry about his coming with his orchestra, he and his Englishmen fail to make good will doubtless be a bitter pill to Mr. wecham.

THE ETUDS has received many excellent notices of Dudley Buck services which have been given all over the country. One splend did service was given at the Washington Avenue Temple (Jewlah), of Evansville, Indiana.

Forsell, the Swedish baritone, is probably the only singer who ever gained an engagement in America on the strength of the voice as it appeared on a phonograph record Mr. Dippel lieard his voice in this way, so at once engaged him for the Metropolius Opera House.

No less than five of Massenet's operas are being performed in New York this setson. These are Werther, Hêrodidate, Thias, Moson and Soppho. Massenet is the acknowledge successor of Gound in Parks, is an officer of the Legion of Honor, and a member of the Institute of France.

Prpiro Anniola, the boy prodicy plants, has been heard in New York, and has "ustronished the natives." Though he is but cleven he is said to possess nearly all be plantst. London and Berlin have been equally charmed by his wonderful musicianship.

MR. PIERPONT MORGAN has presented 8t George's Church, Stuyvesant Square, New York, with a new clanned organ, which was consistent of the state of th

THE School of Opera in Chicago is at work on two operas which have never yet been seen in America. They are Erange's posed by Wilhelm Klein former was composed by Wilhelm Klein of the Boston Symphony. The latter opera was written by Charles Gounod.

THE season is one in which many operation of the work of this work will be deferred until sett season.

as school of dancing has been opened is come and the come of the c

Mr. W. H. Stillawood, the American visuoso, dices not confine his efforts before the state of th

Fig. 18 and that the world's stock of very life is and that the world's stock of very life is a subject of the life is a subject of the life is a principally used. The safe is a subject of the life is a subject of the lin

Tru thirty-first annual meeting of the Maister Teachers, National Association was been also been

Abroad,

WAGNER'S Ring bas just been performed in Paris for the first time.

Hener Fevrier, the composer of Monna Fanna, is composing an opera on Alfred de Musset's Carmosine.

In Budapesth a new opera by Busoni, en-titled The Missionship, will soon be pro-duced.

Montevenne's opera Orfeo is to be revived as a novelty in Brussels. It received its first performance in 1607. THE death has occurred of the mother of eruccio Busoni, the planist, at Trieste, ustria. She was herself a remarkable

MR. EDWIN HUGHES, who is deeply interested in the work of THE ETCHE ahroad, has recently been appointed an assistant to Theodore Leschetizky.

XAVIER LEBOUX, the composer of Le Chemineau, has been engaged to conduct a season of French opera in Lisbon. His opera company includes the American singer, Lillian Grenville.

MARIN RAPPOLD made an excellent impression at her appearance at the Leipsic Opera House. She was the first American singer to make her debut at the Metropolitan without the prestige of a European reputation.

MR. JOSEPH HOLEBOOKE'S opera, Pierrot and Pierrette, has been produced at His Majesty's Theatre in London. An English opera by an English composer sung in English in England. Fancy!

KUBELIK has had to pay a fine of nbout \$6,000 for breaking his contract with the impresario Goerlitz to appear in Australia and New Zealand.

JOHANN STRAUSS, the famous composer of waltzes, is to be honored in Vienna by a public monument in the city purk. The sum of 110,000 crowns has already been collected towards the 150,000 crowns required (about \$30,000).

DR. E. W. NAYLOR, the English composer whose prize opers, "The Angelus," has proved such a failure at Covent Garden. has a keen sense of humor, and is composing a comic opers. He wishes to be the legitimate successor of Sir Arthur Sullivan.

FRANZ LEHAR'S new opera has been produced in Vienna and pronounced a great success. Whether it will dimilicate that of the same composer's "Merry Widow" remains to be seen.

In Paris a "British Concert Society" is being formed to be devoted principally to the works of modern British composers. This is rather an interesting development of the "entente cordials" which row exists between the two nations.

THE Royal Collection of Berlin has had some valuable additions made to its music collection recently. These include Clara Schumann's plano, a very ancient ivory flute bearing the signature of Frederick the Great, a Gallic harp and many interesting things.

ANDER MESSAGE'S new opera, "Le Roi Dagobert," will receive its first performance at Brussels, Messager is one of the directors of the Paris Grand Opera. Messager has written many delightful fight opera, and has also taken a prominent part in Covent Garden productions.

OFFENBACH'S "Tales of Hoffmann" has been produced for 500 times at the "Komischen Opera." The barearolle from this work has been very popular in America.

The Clussam keyboard, which is the re-trained of an old principle applied to plane-ters of the property of the property of the con-trained by the property of the property of the con-ception of the property of the prope

The Manuscript Music Selecty of Thinedoppler of Section Condoppler of Sect

he will be mourned by many friends.

This death has occurred, in Berlin, of Ludwig Theodor Schytte, the Danish composer and planist. Born at Arrins, in Just profession. He studied the plane under Angele and the studied to the Austrian cupila, leading a fed did in the Austrian cupila, leading a fed did in the Austrian cupila, leading a fed plane of the plane of the schotter words and composed a Planeforte Continuous and the schotter words and the operation of the plane of the plane

Patronder Polic, which was never performed policy.

The 10001 Hirabay honors have been awarded by Emission of the second of the control of th

sted anateur, but it was on account of his services to music that he was thighted.

TROBLEM Of the 600th concert given at the property of the concert given at the property of the concert given to the concert was given to the property of the concert was given to the concert was give

Tschaikowski, in his "Memoirs." tells how, during the playing of the andante movement of one of his quartets, Tolstoy, seated at his side, was moved to tears. "Never in my life," he writes, THE Prinowned conductor. Gustav F. Kocel, that Solution is to tears. "Never in my life," he writes, or Frankfurt. has been lavited to coping thave I had so lappy an experience; while the "Konzert nothing could have been more flatter-tolloring which." in Amsterdam, for the following which: "have I had so happy an experience;

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Virgil, Bass Clef. M. I. and K. L. Z. and others.—Your question will not be answered others.—Your question will not be answered of the state of the

Q. How many instruments are required in the large modern orchestras? (C. O. L.) the large modern orchestrast (C. O. L.)

A. The number varies according to the work to be performed.

A. The number varies according to the work to be performed to the performed and the constant of powers. Berlies observed an orchestra of approximately 440 consistent performs and hands are, however, difficult to conduct. Berlies, upon one occasion, respectively to conduct. Berlies, upon one occasion, respectively consistent of the conductive of the conductiv

Q. Is it true that American teachers have held responsible positions in some of the fore-most European conservatories? (Americus.) A. It is not only true, but it is also a fact that some of the most successful tenchers in that some of the most successful tenchers in centers are Americans. The Errors has given subjected that the subject is the subject of the time.

O. How old is the tune known as "Old Hundred?" (P. C.) A. This is not definitely known. It was found in a Genevan Psalter duting from 1542, The name comes from the fact that it was a setting of the old version of the 100th Psalm.

Q. We are thinking about renaming our musical club "The Orpheus." Please tell us whether there is any legend connected with that name. ("The G Club.")

A. Orpheus, according to the fable or myth, was the son of Apollo. The following lines from Shakespeare give an idea of the fabled powers of Orpheus:

wers of Orpheus:

"Orpheus with his lute made trees,
And the mountain tops that freese
Bow themselves when he did sing;
To his music, plants and flowers
Ever synun; as sun and showers
There had made a lasting spring,
Everything that heard him play,
Everything that heard him play,
Hung their heads and then lay by."

O. What is the real meaning of the word

A. Trehie rôle means the leading part in a play or opera.

Q. What is the difference between the mordent and the trill? ("Musicus.") A Both the trill and the mordent are course of three notes. The trill is usually countries of the trill and the mordent are course of three notes. The trill is usually contained to the trill is usually the trill is usually the trill is usually nothing more or less than mordent is really nothing more or less than the triboth. Although the very reput to the triplets, and the triplets are not a series of mordens and a series of triplets.

Q. Who is considered the greatest musical genius? (L. M.)

A. This question is open to wide dispute, although many would say Mozart, because mile seemed to come from his mind with more and the seemed a continual font of fort and he seemed a continual font of the seemed a continual for the seemed as the seemed a

Q. Please tell me the meaning of sfumato. A. It means that the passage should be played like "vanishing smoke," or very lightly

O. I frequently hear great singers com-mence a trill very, very slowly and then in-crease the speed until it becomes very rapid. (R. B. T.)

A. Yes: it is called "Ri-hat-tu-ta," and when well executed is exceedingly effective. However, it should not be used indiscrimi-nately.

Q. What does a short line with a dot under it mean when seen directly over a note? A. Unfortunately, this is a sign that has two or more meanings. It is used, first, to

Q. If the word cadenza and a pout, we hold, comes in a piece, is this on indicate that the performer should compose a catago to fit in the place? (X. Y. Z.)

to it in the placet (X, Y, Z).

A. In most modern composition he are a supported in the composition, but it is not supported in the composition, but it is not supported in the composition, but it is not supported in the composition on the composition of the co

Q. Has the author of "The Angel's Sees nade" written other music of consequence (G. H. G.)

A. The composer of "The Angel's Serence" was Gaetano Braga (born Abruzzi, 1823 and died in 1907). He was a fine 'cellist and his principal work of serious portent was his "Method for Violoncelio."

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CONTEST.

THE wide interest taken in this contest has induced us to take particular care to see that the prizes are awarded fairly and justly. In doing this we have been guided by the mailing time of the replies. We know when THE ETUDE is delivered in different parts of the country. It would be manifestly unfair to award a prize to anyone living in a distant city who might not receive the journal before some one living in ever, the first copies of THE ETUDE are sent to the more distant cities.

The correct answers appear below: October Puzzles.

I. Carreno: Car-rain-"oh."

2. Chopin: Show-pan. 3. Rubinstein: Reuben's Stein, November Puzzles

4. Liszt: List, 5. Bauer: Bow-err.

6 Sauer Sour December Puzzles. De Pachmann: "D," Pack Man.
 Henselt: Hen, Cell, "T."

9. Gottschalk: Got his Chalk To the winner of the first prize was given a metronome with bell Miss Nona Trump, Kansas.

To the winner of the second prize was given a music roll Miss Hazel M. Eckert, New York.

To the winner of the third prize was given a copy of Baltzell's "History of Claire M. McClure, California.

To the winner of the fourth prize was given a subscription to THE ETUDE for

Mrs. S. A. Carroll, Louisiana. Following are the names of the first

to submit correct answers: W. J. Augé, E. Baird, N. B. Baker, A. Balle, E. Barrett, A. M. Bertilson, B. E. Braley, A. L. Buzby, M. L. Cavanagh, C. Dorrien, E. Douglas, C. Durr, C. Escher, Convent (Franciscan Sisters), F. M. Felton, J. Freeman, J. A. Gaddis, N. Gibbs, Mrs. J. L. Glaise, Mrs. Goodall, F. L. Groton, Mrs. Grover, C. B. Hagen, H. M. Hengy, J. Hensler, H. Hesse, F. Hickin, J. Ingalls, Mrs. Hixson, E. Hughes, B. F. Huntington, E. S. Hutchns, Mrs. Irwin, E. Jackson, F. B. James, D. Jenks, M. E. Kiltz, Mrs. Kirn, A. Klee-field, J. Kitchin, Mrs. Kruser, D. A. Ledenham, M. E. Lewis, H. E. Lilley, B. S. Lindsay, H. Lion, L. Loeb, Mrs. Low-land, V. Lufbery, J. Lyman, L. Lyman, N. G. Mack, M. J. Martin, S. W. Martin, F. T. R. Minckler, E. S. Miller, Mrs. Murphy, L. Moseley, E. Murray, C. Y. Nichols, A. D. Norton, R. Otto, W. H. Overcarsh, R. G. Paullin, M. Phillips, F. J. Porter, Mrs. Probst, F. W. Rauch, C. I. Raynor, Mrs. Riggen, J. N. Robinson, M. M. Robinson, Mrs. Robison, E. Rod-man, F. M. Ruger, M. Rumohr, J. N. Sanford, E. Schindler, E. Schueren, P. A. V. Scovel, Mrs. Shaw, C. T. Simpson, C. F. Smith, H. Ruth Stevick, Wm. R. Thomas, A. G. Turnure, F. M. Valley, Mrs. van Walker, Frederick Very, E. H. Vinsonhaler, E. H. Wiles, V. Zentner.

A pompous doctor was going round the wards, followed by a crowd of students. "I can tell a man's occupation from his disease," he said, turning to a patient. "Now, this man is a musician. Aren't

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ANSWERS TO THE GREAT VIR. "FOLLOWING UP" ANSWERS TUOSO PRIZE PUZZLE FROM ADVERTISEMENTAL FROM ADVERTISEMENTS.

From the Forthcoming Teachers' Business Manual, "Dollars in Music."

BY GEORGE C. BENDER

Many teachers spend a great deal of time and money in putting out advertisements in newspapers, magazines and through circulars, and then fail to follow up the inquiries that these ada city nearer the publication offices of vertisements bring about. The method THE ETUDE. As a matter of fact, how- of turning inquiries into real business is called, in the business world, a "follow-up" system. The construction of a follow-up or form letter that conveys at the same time a good adver-tisement is an art in itself. Large business firms sometimes use letters of this kind in thousand lots. Form letters are usually printed imitations of typewritten correspondence. Special machines or duplicators, and also type of a special kind, are used to print such letters. The name is filled in in a manner that sometimes baffles detection. The letter is really, after all, a personal letter which the firm sends out as a personal letter. The only difference is that where so many individuals are to be reached it is impossible to write form letters by the ordinary process.

Duplicating machines may be pur-chased for as low as \$5.00, but these rarely produce work that is not selfevidently mechanical. The better class of duplicators cost from \$15.00 upwards. This is an advantage rather than a disadvantage, since the teacher's clientele must be small and the written letter is often productive of better results than the form letter.

Every inquiry you receive, from whatever source, represents a possible cus-M. Coe, L. M. Colfer, S. Colvin, R. E. tomer. Some business firms send out Couch, S. Dahlgren, A. H. Denton, J. T. as many as five letters before concluding that the case is hopeless. Mr. F. G. Elliot, St. Clara Convent, St. Rose Worthington Holman gives a very lucid and ingenious analysis of the typical follow-up letter in the magazine known as System.

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reasoning, to reach the prospect's con victions-to prove to him that it would be of advantage to buy his product. "4. Persuasion. It adds, as a climax, a final touch of persuasion to induce

him to sign the order." This, in brief, is the science of the follow-up letter in a nutshell In writing letters of this kind certain

facts must be kept in sight. 1. The personal element must of necessity protrude.

2. Logic is always more convincing than fine words or lengthy arguments 3. The suspicion that the inquirer's neglect to respond may be due to opposition must not be aroused. Sickness or other causes may have prevented him from replying.

4. The letter should always convey for the lungs than the wind instruments. a hint carefully and tactfully introduced that a reply in the near future would be appreciated.



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HELPING THE DULL PUPIL.

BY FLORENCE RUELLA KELLY.

One of the great successes of the past theatrical season has been a play known as "The Climax." This play is in reality a kind of dramatized music lesson. In it the old music teacher says, in giving advice to a younger music teacher: "Take care of the dull pupils. The smart pupils may bring you fame, but the dull pupils are the ones who will bring you a living."

Surely every self-respecting teacher intends to make a living from his profession, and for most of them the slow pupils are a weighty problem. But aside from the business viewpoint, to the true teacher there are many incentives to give of his very best to the

Aside from the direct benefit that Pupils of Jacob J. Geesey. music may be to such a student for itself alone, it is a medium by which his faculties may be trained so that he may use them to better advantage along other lines later on in life. Music quickens the powers of observation.

The pupil is taught that nothing is put into printed music without a purpose; not a letter or figure, not even a slur or dot, that is meaningless. His memory is developed and the ability to imitate, for his music must speak and tell somein the realm of sound joins with poetry and sculpture and painting in stimulating a love for the beautiful wherever it may be found, whether in the glory of a sunset or in the nobility of a splendid If in any measure you can help the child in these ways, is not the task

worth attempting? Now as to the methods that must be employed. We must never lose sight of the fact that the child is growing physically and mentally. He is noted for his changeableness, and is about as fixed in his likes and dislikes as a weather vane. He doesn't know whether he likes music or not, and it is for the teacher to make the early impression

such that he will make up his mind. The sympathetic, tactful teacher, perfectly regulated machine, each part who would succeed where others fail, working easily in its appropriate place. must have herself, first, patience—an unlimited supply. Remember what friction and wear, and frequent kind of a teacher she was to whom you ruins the entire system. looked, long ago, with the love and idealism of the child, and then be that kind of a teacher with all your might, Explain the hard things as though they were the most interesting subjects in the world. The next time he forgets begin again with fresh interest, as though you had never done so before. He can be led from the known to the unknown only one step at a time. You must not lose your temper, for that has nothing to do with making the point clear, and it is you who are at fault if at last he does not understand. Unless at last he does not understand. Unless a teacher has patience in her stock of trade she ought never to have gone into business. She must love her pupil spoontfuls of Grape-Nuts, with a little to the public she water added 1 like it. for himself and show that she is intereted in him outside of music lessons as feed in min outside of music ressons as far as possible; that he is a friend of hers, not a "child" to be patronized.

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sinceed. Then when the victory is won it will be one worth having, for you may know that these things have, one appears from time to time. They one appears from time to time. They are genuine, true, and full of human in the control of the control

WHAT DEPENDS UPON SLOW PRACTICE.

BY CHARLES E. WATT.

Young piano pupils very often cannot be made to see wherein lies the neces-sity for extreme slow practice, and in fact very few of them will do anything like as much of it as they should. It has been said, and truly, that slow practice in sufficient amount will cure any fault whatever, whereas rapid practice will just as surely fix the faults so firmly that in some cases they can never be eradicated. To put the matter in words within the comprehension of even the youngest pupil it can be said that extreme slow practice with each hand alone and in very small sections at a time is necessary because of the tion. These may be scheduled as (1) Correct Reading, (2) Correct Rhythm, (3) Fingering, (4) Technic, (5) Phrasing, and (6) Finish.

Everyone knows how essential it is to be a correct reader, even more so ing means more than the exact naming of the notes, including a knowledge of and instant application of every possible musical sign and term. Rhythm means more than the exact division of notes according to the metrical index, because it involves also the question of steadiness of count and evenness of flow in the music.

The constant repetition of a short passage slowly is necessary from the systematic fingering. Any particular passage should be fingered invariably n one way. The fingers have a sort of intuition whereby a passage played ten times with one particular set of fingers becomes automatic, and thereafter will grow in technic with each repetition, while if one set of fingering it used once and another set the next of finder in the first of the f time, incoherency will result through the confusion of the fingers, and an exact technic will never be obtained In speaking of technic in this connection only the most rudimental details are taken into consideration, and reference will be made only to two touches growing out of the application of various kinds of technic. Legato, for instance, may depend upon a finger impulse on each individual note of a passage or Staccato on a hand stroke Now the clearness of these touches will depend entirely upon the accuracy with which these movements are made and accuracy is entirely impossible without concentration, and this presupposes deliberation, at least in the earlier stages of practicing any particular piece, because unless time enough is taken for careful thought the muscles cannot be properly directed by the mind. Finish includes such a multitude of things as can only be referred to most superficially, i. e., accent, shading. pedaling, all sorts of nuances, to say nothing of interpretation as applied to the musical content of the composition; these manifestly are beyond the compass of a short article, and with them is the subject of phrasing which, however, in its simpler aspects, is easily taught and comprehended, and which can be effectively observed if the pupil will do enough of slow prac-

These details, fragmentary as they necessarily are, go far enough to show what the real requirements of good piano teaching are, and also to explain to the student why his teacher (if a good one) insists on so much and so long-continued slow practice. - From Music and Musicians.

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POPULAR PROGRAMS OF ITAL- 8. Piano (six hands)—Triumphal March IAN MUSIC FOR CLUB USE.

The following programs have been carefully selected and arranged by a teacher of experience. To give an Italian recital the teacher need only to refer to the reading columns of this issue. Abundant material has been provided for the preparation of a paper upon almost every the eminent writers are authoritative, and they contain just exactly the kind of ma-terial the club leader needs. This will save an enormous amount of somewhat disagrecable research work in encyclopedias and dictionaries. An Italian meeting or an Italian recital would prove an acceptable novelty, and could be arranged with comparatively little difficulty. The arge department stores now sell national flags at very low rates. These flags might be used as souvenirs, or they might be used for decorating the studio. It would pay the club leader to purchase an extra copy of this issue of THE ETUDE and cut out the pictures. These pictures should then be pasted upon colored card-board, and an Italian flag might be pasted in the corner of each card. The program should then be lettered:

8. Violin and Piano—Intermezzo from "Cavalleria Rusticana" Maccari

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Club

AT THE STUDIO OF

The reader will note that program 12. Tenor Solo-"Cujus Animam" from number two represents a different and higher grade of music than program number one. The numbers have been selected with a view to giving variety to the programs and interest to the event.

Program No. 1. 1. Piano (four hands)-Fanfare from "William Tell" Overture ... Rossini (Grade 3.)

3. Piano Solo-Intermezzo from "Cavalleria Rusticana"

(Grade 6,) Sgambati

7. Piano Solo-Grand Valse de Concert, (Grade 7.)

from "Aida"Verdi (Grade 3.) Program No. 2.

Piano (eight hands)-"William Tell? 2. Chorus-"Hunter's Horn" from "La

3. Piano and Violin-"Madrigal,"

(Grade 3.)

4. Piano Solo-"Golden Butterflies," (Grade 4.)

5. Piano (four hands)-Quartet from "Rigoletto"Verdi-Engelmann
(Grade 4.)

6. Baritone Solo-Prologue from "1 Pagliacci"Leoncavallo
(Grade 8.) 7. Piano Solo-Sextet from "Lucia di

Lammermoor" (left hand alone), Donizetti-Leschetisky (Grade 8.)

"Cavalleria Rusticana" ... Mascagni 9. Soprano Solo-From "Madame But-

10. Piano Solo-"Miserere" from "Trovatore"Verdi-Gottschalk
(Grade 9.)

11. Piano Solo-"Vox Populi" (concert

(Grade 6.) "Stabat Mater"

(Grade 4.)

14. Piano (twelve hands)-"Ballata and

(Grade 3.)

2 Piano Solo—Petite Serenade....Bossi Cies of music is extremely limited among cies of music is extremely limited among control of the series of music is extremely limited among control of the series the public; it frequently happens that the Grade 3.)

"Cavalsticana"Mascagni
(Grade 3.)

"Assertion one false note, while it listens not un-(Uraue 3-)

4 Piano Solo—Sextet from "Lucia di pieces which are absolutely miniterpreted.—Berlioz. willingly, nay, even with pleasure, to

Corane 4-7

Fiano Solo—"L'Ingenue," Gavotte,

Ardiii

This modern custom of giving name to compositions is deprecated by many to compositions deep not composite the meaned that "good music does not composite the meaned that t require such sign-posts." True; but neither is the merit of the music impaired thereby; and it is, moreover, the most effectual means of preventing mis-Tito Mattei interpretation of the character of compositions.—Schumann.

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SOME INTERESTING STORIES OF VERDI.

AN AVERTED TRAGEDY.

French, who, under the generalship of In falling he struck his head against a with her baby at her breast. Half mad play it. with terror, she flew up to the belfry, and there remained in agonies of fear keyboard in the search of chords, and until after the carnage was over. Had she not succeeded in attaining this haven of refuge she and her little babe, Giuseppe Verdi, would undoubtedly have been slaughtered and Italy would have lost one of the greatest of her musicians.

VERDI'S FIRST TEACHER.

a traveling fiddler who wandered round from village to village eking out a miserable existence by means of his music. Little Giuseppe's father was the village inn-keeper, and naturally poor Bagasset made this his headquarters when in Le Roncole, and would play in front of the door to please the customers. Doubtless his scraping was a sad business, but it gave Verdi his first taste of music, and he would always rush and listen to the fiddler's tunes with the greatest joy. Thirty years later, when Verdi was a rich man and had bought an estate in his birthplace, the fiddler had grown old, but still came to Le Roncole, and would go to Verdi's home and endeavor to please the now famous maestro with his music. Verdi

VERDI'S FIRST INSTRUMENT.

In spite of his passion for music, Verdi was not allowed to take up its study without a struggle. He had often With Verdi adventures began early. begged permission, but without suc-He was born at the little village of cess until one fête day he was acting Le Roncole, a dependency in the com- as acolyte in the church and heard the mune of Busseto, which is in the duchy Mass for the first time. Ravished by of Parma, in the year 1814. That year the sound of the organ, Verdi did not was a terrible one for Europe, and withear the priest call for water. Three was a terrible one to make the companies of the downfall of Napoleon. One would have thought that Le Roncole but Verdi was too absorbed to notice but Verdi was too absorbed to notice would have been safe enough, but even it. Finally the exasperated priest gave would have been sare enough, but the tit. Finally the exasperated priest gave the titanic war swept all before it, the youngster a nudge which accidentand the villagers avoke one morning the youngster a nudge which accident-to find their homes in the hands of the Prince Eugène, sought to stave off the stone corner and had to be carried combined Russian and Austrian pur- home unconscious. Of course, the affair suers. In this the French were de- excited a great commotion in his home feated and the villagers fled in dismay and the boy decided this was a good before the horde of soldiers who drove opportunity to renew his request for a all before them. Many took refuge in musical education. This time his father the church, hoping to find sanctuary, gave in and bought him a very ancient but in vain. The victorious allies en-tered the building, wounding and kill-the "jacks" of the instrument and fixed ing men, women and children alike. a new pedal attachment gratuitously; Among those who had taken refuge in so with the aid of the village organist the church was the mother of Verdi, Verdi set to work to learn how to He delighted in fumbling over the

one day, we are told, he discovered the tonic chord of C major and was enchanted with it. The next night he sought the chord again, but failed to find it. He knew that it consisted of three notes, but which three he could not remember. Vainly he searched. getting into a terrible temper with the obstinacy of the instrument. Finally Verdi's first taste of music came from he got so "mad" that he went out and got a hammer and started to smash the instrument!

Then came school days in Busseto, a little township near by. Verdi went to live there, and it was there he met Barezzi, a friend of his father's, and a successful wine merchant. Barezzi was much struck with the boy's talent and enabled him to undertake the study of music in a more thorough manner than heretofore. He allowed the young genius to play upon the piano which had been bought for his own daughters, one of whom Verdi afterwards married. Busseto boasted of an excellent Philharmonic Society directed by Provesi, an excellent musician, who recognized Verdi's great talent and undertook his invariably invited him in and gave him instruction. Provesi was rather an old money and food, and no doubt a few man and was glad to have Verdi take words of praise. The old man would his place as conductor of the Society. thank him, saying, "Ah! maestro. I saw In this way Verdi began to lay the you when you were very little, but foundations of his musical education. (Continued on bare 72)

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(Continued from page 71.) Soon, however, he sighed for bigger Soon, however, he sighted for bugger worlds to conquer. He set his face worlds to conquer. He set his face worlds to conquer the great music center of upper Italy and one of the set of upper Italy and t Verdi secured a "bursary from the Verdi secured a "bursary from the Monte del Pieta, a philanthropic society Monte del Pieta, a philanthropic society in Busseto intended to aid young genius of many eminent musiciand admits, in Busseto intended to any young and the such as Jenny Lind Part, transit to secure a complete education. The such as Jenny Lind Part, transit, sum granted, though in the case of Malibran, Sembrid, Mella, Sodia, which was a support of the such as Jenny Lind Part, transit, such as Jenny Lind Part, transit, such as Jenny Lind Part, transit, and transit a

VERDI'S VICTORY. For some extraordinary reason Verdi ical plan. Whatever may be said about was refused admission to the Conservawas refused admission to the control of the total of talent." sure that anyone who perus is are-tory on account of "lack of talent." sure that anyone who perus is are-Many biographers have tried to explain Many biographers have tried to expand the being greatly be effect it amistic away the action of Basily, the director of the institution, who was himself an ecss in mu ic That Mr. Fine's work of the institution, who was a scholar, is absorbingly interesting and at the excellent musician and a great sension, is answering y mercing, and at the but no one has succeeded in doing so.

Instead, Verdi went to a noted musician ideas, every regro The free who of the city named Lavigna. Lavigna has known his contributions to the was maestro al cembali at La Scala. This journal for the last twenty years will sounds as if it meant "Professor of the realize It is fort mate for the your Cymbals"—a truly novel title! But it musicians of the country that some on must be remembered that cembali is an has had the patience and persistence to ancient Italian name for piano, and in collect so much will and practical in this case it means that Lavigna was a formation and pre a tin book form Verdi found a real friend, whose warm sympathy and faith in his pupil did much for Verdi's ultimate success. He also enabled Verdi to "get some of his own back" from Basily. Basily had been complaining to Lavigna that not one of twenty-eight young artists, who had taken part in a competition for a post as organ master at an important church, had been able to develop correctly a fugue subject given by him. Actuated by a spirit of mischief, Lavigna persuaded Basily to give the subject to Hubert Farm with America Book Verdi, who was in the room at the time. While the other two were still continuing the conversation Verdi soon had Professor of Music in the Teather the work completed and handed the re- College of C lumbia University, No. sult to Basily, who examined it caresuit to basily, who examined it care-fully. Of course, he could not help has given his sole attention to be seeing that Verdi had done the work in highly important subject spen when a very skillful way, and he compli- he has now written a book in teach mented the young composer on his ing teachers Mr. Farmworth has very "But how is it you have written evidently discovered just those things a double canon on my subject?" he which they should know to conduct

replied Verdi, "it is because I found the subject rather poor and I wished to embellish it a little." Basily though adapted to the use of public said nothing, but he bit his lip. Event- school teachers, the private teachers ually the two became great friends.

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